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PREFATORY NOTE

The wealth of material to be gathered from the private collections of Great Britain and Ireland is proverbial. But a word of regret must be expressed that certain important pictures are not shown here. The Committee were unable to obtain the loan of the famous examples by Velazquez from Grosvenor House, Kingston Lacy, Longford and Woburn; photographs of the others belonging to Mr. Laurie Frere and Sir George Donaldson are shown; by Murillo from Aynhoe and Somerley; by Ribera from Ickworth and Langton; and by Goya from Quantock.

The National Gallery at Edinburgh, with its superb early "St. Michael" and Dulwich College Gallery, with its masterpieces by Murillo, are fortunately accessible at all times. None the less, these pictures would have been welcome.

On the other hand the three largest and most representative collections of Spanish pictures, outside the National Gallery, have been placed unreservedly at the disposal of the Committee. These are the Bowes Museum at Barnard Castle; the collections formed by the late Sir William Stirling-Maxwell (now divided between Keir and Pollok in Scotland, and London); and the Gallery at Doughty House, Richmond, belonging to Sir Frederick Cook (Visconde de Monserrate). The Committee also gratefully acknowledge the co-operation of several Spanish collectors in Madrid and elsewhere, and particularly of the well-known French collector, Dr. Carvallo.

His Majesty the King has graciously lent five portraits from the private apartments at Buckingham Palace, and His Majesty King Alfonso has honoured the Exhibition by becoming its Patron.

The Committee wish to acknowledge the services of their Chairman, the Duke of Wellington, K.G. (Duke of Ciudad Rodrigo), who has kindly sent eight of the Apsley House treasures, and who has otherwise greatly assisted in the undertaking. The selection of pictures and the hanging arrangements have been in the hands of Mr. Herbert Cook, who has organised the Exhibition from the outset, and the *catalogue raisonné* has been compiled by Mr. Maurice W. Brockwell, the Secretary, to whose incessant labours much of the result is due. He also contributes an Historical Sketch of the Exhibition.

Concurrently with the opening of the Exhibition an Illustrated Catalogue is published at 10s. 6d., as well as the ordinary 1s. edition. Single photographs of most of the pictures, specially taken by Mr. W. E. Gray, of Queen's Road, Bayswater, can be purchased for 1s. 6d. at the table in the Gallery.

The Committee also wish to place on record their sense of the generosity of the Grafton Gallery authorities in granting exceptionally favourable terms for the use of the Galleries, and for placing at their disposal the valuable services of their own Secretary, Miss Wolston; they also thank those owners who have borne, in whole or in part, the heavy expenses of carriage and insurance.

The proceeds of the Exhibition will be divided proportionately between the National Art-Collections Fund (for the benefit of the National Gallery) and the Sociedad de Amigos del Arte Española in Madrid.

THE COMMITTEE.

HISTORICAL INTRODUCTION

IT has long been recognised that the time was ripe for another Exhibition of Pictures by Spanish Old Masters, and the Collection now brought together may attract the close attention of the exacting critic, the serious student, and the general public.

The Special Loan Exhibition of Spanish and Portuguese Ornamental Art held at South Kensington Museum in 1881 is now well-nigh forgotten, although Riaño's classified Catalogue remains. Not only were 179 paintings shown at the New Gallery in 1895-6, but Drawings also, together with textiles, metalwork, and various other branches of Art-manifestation. In 1901, 88 pictures by Spanish Old Masters enjoyed a conspicuous success in the Exhibition organised at the Guildhall, when 120 paintings by XIX. Century Artists were hung in the adjoining rooms.

At the inception of the present Exhibition, now more than a year ago, the view was entertained that certain Spanish Collectors might be able kindly to see their way to contribute pictures, and during the work of organisation, the Executive Committee very readily accepted the loan of pictures offered by several collectors in Spain. The 193 paintings exhibited cover the lengthy period of 600 years, the *Altar Front* of the Early Catalan School (No. 9), lent by Mr. Roger Fry, dating back as far as 1250. At that moment the half-mythical Cimabue cannot have been more than 10 years of age, and the world had yet to wait another 16 years for the birth of Giotto, who should free the Art of Italy from the trammels of Byzantinism.

The activity of Italian painters on Spanish soil dates at least from the time when Starnina practised his art at the Court of Juan I. of Castille. Even more effective, as time wore on, was the influence of the Netherlandish painter, John Van Eyck, who, having set foot on English soil in October, 1428, forthwith completed his journey to the Court of John I. of Portugal. To the second or

third decade of the XV. Century may be assigned the four panels (Nos. 7, 10, 12, 15), illustrating *The Life of St. Ursula*, but nothing is known as to the identity of this Catalan painter, whose simple utterance and sense of decoration far outweigh his technical achievement. Soon afterwards, doubtless, worked Juan de Burgos, a very rare master, the technique and Gothic frames of whose *Annunciation* (No. 25) belong approximately to the year 1450. The long inscription in Spanish Gothic characters on the cartouche of the *Mass of St. Gregory* (No. 23) is noteworthy, and proof is not wanting of the realistic tendency in the art of Spain at that date.

Realism in the portrayal of the theme was ever a characteristic of Spanish painting, but the strict rule of the Church, and the hieratic observance of tradition was to be indelibly stamped on the Art of Spain for many years to come. The asceticism of the *St. Michael and St. Francis* (No. 16) is in curious contrast to the more decorative and attractive qualities set forth in the detached panels (Nos. 14, 17, 20) of the *retablo*, which give an adequate idea of the art of Fernando Gallegos; yet they are all of about 1480. For a decade or two longer all Spanish paintings may be classed as "primitives." Indeed, in the magnificent *St. Michael* (No. 18), by Vermejo, the artist may be justly said to be working ahead of his contemporaries, and certainly with greater distinction than Alexo, or Alejo, Fernandez (Nos. 1510-20), under whose name are catalogued three panels (Nos. 8, 11, 22). At the close of the XV. Century, during the reign of Ferdinand and Isabella, the greatness and glory of Spain and Spanish Art made great advances. Correa's *Meeting of Joachim and Anna* (No. 33) is a work of the transitional period of about 1550. Two years earlier the Netherlandish painter, Pedro Campaña (No. 28) extended his travels from Italy to Spain, residing for a long period in Seville, where the frankly Raphael-esque Luis de Vargas was born in 1502. Luis de Morales, who painted religious pictures with an intensity of expression which caused his compatriots to call him "El Divino," is seen to conspicuous advantage in his *Pietà*

(No. 31); in his *Christ Bearing His Cross* (No. 19), however, he not only follows the National tendency to the sombre and the tragic, but renders it in a manner that is painfully distracting. With Juan de Juanes, who lives on until 20 years previous to the birth of Velazquez, we close the study of primitive Art as here shown.

Antonis Mor (1512-1588) was brought to Spain in 1552 by Cardinal Granvella, and worked at the Court of Philip II.; being a native of Utrecht, he does not figure in this Exhibition, but his style is assimilated by Alonso Sanchez Coello, some 20 years his junior. Sanchez Coello is exceptionally well represented in 11 portraits; they include three graciously lent by His Majesty the King. A notable example of the art of Juan Pantoja de la Cruz, who succeeded Sanchez Coello as Court painter to Philip III., is the *Margaret of Austria, Queen Consort of Philip III.* (No. 75), from the Buckingham Palace Collection. Vincenzo Carducci, of Florence, became naturalized in Spain as Vicente Carducho; he enjoyed the patronage of the Court, and had many pupils, including Francisco Rizi. Carducho's *Self-Portrait* (No. 1) is the first item in the Catalogue; and, as he was a man of culture, and the author of the "Dialogos de la Pintura," he quite naturally points the way to those who would study in some detail the 'gradual evolution of Spanish Art as here exemplified. Eugenio Caxés, the son and pupil of Patricio Caxés or Cazesí, another Italian, was a great friend of Carducho, and often worked with him. In similar manner his only picture here (No. 192) is hung as if to close our historical survey of the Art of Spain. Juan Fernandez Navarrete, who is better known as "El Mudo" (The Mute), was educated in Italy; there are two pictures catalogued under his name (Nos. 110, 173).

Domenico Theotocopuli, or El Greco (1548?-1614), was a Cretan by birth, as is attested by signatures on 4 of his 16 pictures now exhibited. That he studied the works of Titian, Tintoretto, and Bassano, is an accepted fact; some trace of this is shown in the early

Christ Driving the Money Changers out of the Temple (No. 116), lent by Sir Frederick Cook. By 1577 he had left Rome and taken up his residence in Toledo, where shortly afterwards he must have painted the *Christ Led to Calvary* (No. 122). To his second Toledan period we may assign Lord Yarborough's *Christ and the Money Changers* (No. 118), Señora Doña de Iturbe's *Salvator Mundi* (No. 120), and Captain Archibald Stirling's *Christ Bearing His Cross* (No. 125). At length being extravagant and revolutionary in his ideas, and, as has been suggested, suffering from astigmatism of the eye, the closing period of his art results in the achievement of so remarkable, and to some so uninviting and perplexing, a canvas as the *Christ in the House of Simon* (No. 121), in the collection of Sir Edgar Vincent. Greco's assistant and imitator, Luis Tristan, is rarely seen out of Spain, but a gruesome *Martyrdom of St. Andrew* (No. 135) is here attributed to him.

It was not until 1599 that Spain gave birth to her greatest painter, Diego Rodriguez de Silva y Velazquez. Velazquez worked under Francisco Herrera the Elder, his first master and a man of turbulent habits, for only a few months; he then studied for five years under Francisco Pacheco, by whom there is a portrait of *A Knight of Santiago*, in this Exhibition (No. 46). Pacheco was an excellent teacher, and the author of "*Arte de la Pintura*." The earliest independent works of Velazquez were "*Bodegone*" pictures, or kitchen and tavern scenes; they may be dated between 1617 and 1623. Of the 27 pictures here catalogued, with varying degrees of certainty as to their strict authenticity, we may safely assign the hitherto unknown *Kitchen Maid* (No. 41), the *Two Young Men at a Meal* (No. 45), the *Omelette* (No. 47), and *The Water-Carrier* (No. 49) to this early bodegone period. In 1625, Pacheco succeeded in introducing Velazquez to the Court, and the youthful full-length portrait of Philip IV. (No. 61) in the collection of Sir George Holford, doubtless belongs to that time, and so precedes the first journey to Italy of 1629-1631. About 1640 seems to have been painted the *Spanish*

Gentleman (No. 62), in the collection of the Duke of Wellington, in whose collection also is found the *Innocent X.* (No. 59). Velazquez, the great figure of the school which he raised by his own talent, had only two pupils of outstanding importance. Juan Bautista Martinez Del Mazo, his son-in-law and assistant, is only credited with a single work in this Exhibition, *A Corregidor* (No. 68); but, in the opinion of certain modern critics, other pictures here shown are also from his hand, or have been worked upon by him.

Jusepe Ribera, called also Lo Spagnoletto, who spent much of his time in Italy, undoubtedly painted *The Blind Sculptor* (No. 190), while *The Astronomers* has not been previously exhibited. The purity of Zurbaran's technique is exemplified in his large *Martyr Bishop* (No. 98), one of the 10 pictures lent by Dr. Carvallo, who sends also a *Holy Family*, similar in type to that (No. 171) in the collection of Mr. de Zoete. Although the art of Pedro de las Cuevas cannot here be studied, his pupils, Antonio Pereda (Nos. 89, 101, 164), and Juan Carreño de Miranda, are adequately represented. Carreño, who worked during the reign of Philip IV. and became Court painter to Charles II., painted pictures that enable us to judge his style with no uncertainty. He was the master of Mateo Cerezo (No. 169), and of Juan Martin Cabezalero, whose *St. Jerome* (No. 187) is a signed canvas by an exceedingly rare painter, while Antonio de Puga (No. 191) seems to be known by only one other picture, *The Itinerant Knife-Grinder*, in the Hermitage Gallery. Fray Juan Rizi, who assumed the habit of a Benedictine Monk in the Monastery of Monserrate, in Catalonia, may possibly have painted his own portrait in the *Madonna of Monserrate, with a Donor* (No. 162), which comes from the little known Bowes Museum at Barnard Castle; he is represented by two other pictures. His younger brother Francisco Rizi, who was Court painter to Philip IV. and Charles II., is now credited with the large *Belshazzar's Feast* (No. 104); it long passed under the name of Carreño. One of the many versions of the *Immaculate Conception*, by

Antolinez, a pupil of Francisco Rizi, stands for the average level of his achievement (No. 155). The School of Madrid was beginning to pass into decadence when Claudio Coello painted the thoroughly representative and romantic portrait of *Ivan de Alarcon*, in the collection of Señor A. de Beruete (No. 170).

Juan del Castillo is the more worthy of study from the fact that he was the master of such well-known painters in the School of Seville as Alonso Cano and Murillo. Castillo (No. 107) was clearly a better teacher than an artist, while Alonso Cano, whose name appears five times in the Catalogue, was, perhaps, an even better sculptor than a painter. Seville, which had the honour of nurturing Velazquez, was also the home of Murillo. Murillo, "a genius who so mastered graphic art that he was able to express by it his most intimate sentiment," has been a favourite in England ever since wealthy Englishmen began to collect his pictures. This fact is borne out by the inclusion of 23 canvases from his hand; they range from the year 1645, the date of the *Two Franciscan Monks* (No. 77) and the *St. Giles* (No. 156), down to a late period in his career. Murillo's rival in Seville, Juan Valdes Leal, was considered the most eminent painter of the School of Seville towards the close of the XVII. Century, and the 10 works assigned to him in the Catalogue go far to bear out that contention. Little attention need be paid to Tobar (Nos. 113, 167), who imitated Murillo. Juan Bautista à Simo, in 1726, painted the portrait of Palomino, the Spanish Vasari, who, on the arrival of Luca Giordano, recognised instinctively the impending doom of the Art of Spain. At a time of complete stagnation, Goya, a man of fiery temperament and a creature of moods, flashed like a bright meteor through the dark night of Spanish Art. That he should paint canvases so widely differing in subject as the *La Maison de Fous*, *The Interior of a Prison*, *The Duchess of Alba*, and other portraits, testifies to his versatility. Eugenio Lucas's *Portrait of a Toreador* (No. 180) was painted but a generation ago.

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The first two walls in the Large Gallery are hung with examples of Velazquez and of his masters Herrera and Pacheco, and of his immediate follower Del Mazo. The dais and other wall display outstanding pictures by Murillo, and the portrait painters Alonso Sanchez Coello, and Pantoja de la Cruz.

The next Gallery contains a further representation of Coello and of Murillo, and works by Zurbaran, Valdes Leal, and other masters; one wall is entirely devoted to El Greco, of whose art there are 16 examples.

The next room is mainly filled with pictures from the Bowes Museum at Barnard Castle.*

The End Gallery contains miscellaneous examples, with one wall devoted to Goya (12 in number), with whom and his follower, Eugenio Lucas (1824-1870), the representation of the Spanish Old Masters closes.

H. C.

* That collection of over 900 pictures and other works of art is now in a public museum. It was formed by the late Mr. John Bowes, who died in 1885.

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STAIRCASE

VICENTE CARDUCHO.

(1585—1638.)

I. PORTRAIT OF THE PAINTER.

Bust length, life-size, turned three-quarters to the right, but looking out of the canvas. He wears a black coat and a stiff white collar. He has long hair and moustache and a small beard. He holds a pen in his right hand; before him on the table are his palette and brushes and the open book of his "Diálogos de la Pintura," published 1633.

Canvas. 40 in. × 34 in. (1.01 × 0.86).

Formerly in the collection of Louis Philippe.

Perhaps that included in Louis Philippe's sale, May 6, 1853, No. 44.

Exhibited at Manchester, 1857, No. 516.

Exhibited at the New Gallery, 1895, No. 47.

Stirling - Maxwell : "Annals," 1891, vol. ii., pp. 488-497.

Lent by Sir John Stirling-Maxwell, Bart.

RIBERA. (LO SPAGNOLETTO.)

(1588—1656.)

2. THE SUPPER AT EMMAUS.

Three life-size, three-quarter length bearded figures seated at a table. On the right the Saviour, whose head is enveloped in a halo of light, is about to break bread. The two disciples on the left show their surprise by their earnest gaze and their different gestures.

Canvas. 47 in. \times 57 in. (1.19 \times 1.44).

Formerly in the collection of the Duke of Sutherland and sold July 11, 1913, No. 138.

Exhibited at the British Institution, 1851, No. 51.

Dr. A. L. Mayer: *Die Sevillaner Malerschule*, 1911, p. 141.

The strict authenticity of this work will hardly be claimed. In technique it seems to be close to Esteban March.

Lent by H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

BARTOLOMÉ ESTEBAN MURILLO.

(1618 (?)—1682.)

3. THE GIRL WITH A BASKET OF CHICKENS : "LA PETITE FILLE AU PANIER."

Full-length, less than life size ; seated on a rock, with a high wall to the left, she is looking to the front, and with both hands on her lap holds a basket of chickens ; her dress is cut low ; she wears a white apron, and has violet ribbons in her hair and on her shoulders ; she is smiling.

Canvas. 37½ in. \times 29½ in. (0.95 \times 0.74).

Signed low down on the right :—

“ *B. E. Murillo, f. 1675.*”

Formerly in the collection of Comte Zichy ; in 1851 in the San Donato Collection, and sold March 3, 1870, No. 198, when the catalogue described the girl as seen “ *à mi-corps* ” and the picture as possessing “ *une coloration brillante et harmonieuse.*”

Engraved for an article on “ *Les Collections de San Donato,*” by Théophile Gautier in *L'Illustration*, Feb. 19, 1870, p. 145 ; and by E. Morace. Curtis : “ *Murillo,*” 1883, No. 434^D, p. 284.

Lent by His Honour Judge Evans.

MURILLO.

(1618 ?—1682.)

4. “ *EL PESCADERITO* ” : THE YOUNG FISH-SELLER.

Plate I.

Small full-length figure of a boy in a brown coat, an open shirt and knickerbockers ; he reclines with his head towards the left and his right arm against masonry. In his right hand he holds a live lobster, and in his uplifted left two spider crabs. Shell-fish and other fish on the ground beside him. In the top left corner a cat eating fish, and a squirrel munching nuts. In the right distance a landscape with a view of a harbour, buildings a church, figures, horses and cattle ; wild duck a she sky.

Canvas. 46½ in. × 59 in. (1.18 × 1.49).

Not previously exhibited.

The view is thought to be one on the Guadalquivir at Seville.

Lent by Captain T. H. Preston.

Note.—No. 5, “ *A Poultry Yard* ” (Plate II.) and No. 6, “ *The Larder* ” (Plate III.) are now hung on a screen in the Central Gallery, and precede picture No. 87.

OCTAGONAL GALLERY

EARLY CATALAN SCHOOL.

(Circa 1420.)

7. THE LEGEND OF ST. URSULA: SHE ADDRESSES HER FUTURE FELLOW-MARTYRS.

Small full-length figures. A bevy of fair-haired maidens, one in a brocaded dress and the others in simple robes, are represented on the left; they have an earnest expression and kneel on a tiled floor. They listen attentively to Ursula who, clad in cloth of gold and a blue mantle lined with red, stands with a cloth of honour at her back. She has her head nimbed, and is in semi-hieratic manner addressing the assembled virgins. An angel in the sky bears a message announcing their future martyrdom. Gold background.

In a Gothic frame, 45 in. \times 23½ in. (1.14 \times 0.59), the painted ground 36½ in. \times 18 in. (0.92 \times 0.45). Not previously exhibited.

"St. Ursula's mind was a perfect storehouse of wisdom and knowledge, but, above all, she was profoundly versed in theology and school divinity. . . . She preached to all the assembled virgins of things concerning the glory of God, and of Christian charity. . . . She ordered that they should be baptized in the clear stream which flowed through that flowery meadow."—Mrs. Jameson: "Sacred and Legendary Art," 1900, vol. ii., pp. 503-6.

"Their primitive drawing and treatment betray a second-rate artist, but their charm is in the beautiful decorative effect of the gold backgrounds and Gothic frames, and in the child-like present-

ment of the story of St. Ursula."—Mr. Herbert Cook in the *Burlington Magazine*, vol. xv., August 1909, p. 308.

One of the series of four paintings here shown (Nos. 10, 12, and 15). Each panel has a floor tiled in different colours.

Lent by Sir F. Beaufort Palmer.

ALEXO FERNANDEZ.

(Circa 1510—1520.)

8. ST. GREGORY AND ST. AUGUSTINE.

Small life-size, three-quarter length, seated figures of two of the Latin Fathers. St. Gregory, seated on an episcopal throne and wearing a papal tiara and robes, with his left hand holds the open book of his Homilies on his knee; a pen is in his uplifted right hand. He is in profile to the right, and his gaze is directed towards St. Augustine who, wearing a richly brocaded cope fastened by a highly ornamental morse, is writing in an open book. The expression of the latter denotes the ardour of his piety. Patterned gold background. *Canvas*. 34 in. × 46½ in. (0.86 × 1.18).

Formerly in the collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 183, as "Pope Paul II. and a Bishop," by Antonio Rincon; 1913, No. 65, as "Pope Paul II., accompanied by a Bishop who is writing from his dictation," by Alexo Fernandez.

Companion picture to No. 11 in this Exhibition. A. L. Mayer: "*Die Sevillaner Malerschule*," 1911, pp. 26, 28, on whose authority the change in attribution has been made.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

EARLY CATALAN SCHOOL.

(Of the year 1250.)

- 9 ALTAR FRONT WITH SCENES FROM THE LIFE OF ST. MARTIN. Plate IV.

In five divisions. (1) In the centre Christ, enthroned, blesses in the Greek manner, and holds in His left hand a book inscribed with the letters I.H.S. ; D N S. He is seated within a mandorla, or almond-shaped glory. He wears a yellow pallium, and a red mantle which covers His left shoulder and right knee. Surrounding His figure is a row of small medallions on a black ground, some being in gesso with decorative patterns and others apparently stamped with a coin-die. In the spandrels are the evangelistic symbols of St. Matthew (an angel), St. Mark (a lion), St. Luke (an ox), and St. John (an eagle), their names being inscribed on scrolls. (2) In the upper left section of the panel St. Martin, riding on his black horse through the gates of the city, with his sword divides his coat in twain and gives one half of it to a partially nude beggar. (3) In the upper right division St. Mark, kneeling near his horse, beholds in a vision Jesus Christ who is recounting to the angels the legendary "Charity of St. Martin":—"Know ye who hath thus arrayed me? My servant Martin, though yet unbaptised, hath done this!" (4) In the left bottom corner St. Hilary ordains St. Martin, who is already distinguished for "his sweet, serious, unfailing serenity." (5) In the right bottom corner is the death of St. Martin, whose soul is received by angels.

These five scenes are enclosed within a red border patterned at regularly recurring intervals by medallions and cartouches of gesso in low relief. The bevel of the frame has a continuous scroll-work pattern in white on a black ground. Out-

side this, the bevelled framework which forms part of the panel is ornamented with medallions of lions passant, in gesso on a black ground, alternating with smaller medallions decorated with white scroll work on a black ground.

The inscription in white letters along the bevel of the base, although half-effaced, may with certainty be deciphered as "ANNO DÑI MCCL."

Wood. 41 in. × 62½ in. (1.04 × 1.58).

Painted in tempera on a gesso ground and linen laid down on panel.

Acquired a few years ago in Paris.

Not previously exhibited.

The work still retains a strongly Byzantine character, although the style is distinctly that of Catalonia. In the drawing of the horses it is, perhaps, permissible to trace some Moorish influence. The date of 1250 is based not merely on the interpretation of that part of the inscription which is indisputable, but on stylistic considerations. This Altar Frontal is certainly to be regarded as one of the very oldest of primitive pictures painted on wood in any country and preserved until the present day. In fact it must have been painted a decade earlier than the picture by Margaritone in the National Gallery (No. 564), which originally came from Arezzo.

Lent by Roger Fry, Esq.

EARLY CATALAN SCHOOL.

(*Circa 1420.*)

10. THE LEGEND OF ST. URSULA: SHE AND HER COMPANIONS ARRIVE IN ROME.

Plate V.

On the left St. Ursula and her maidens having arrived at "that famous city where is the holy shrine of

St. Peter and St. Paul," stand with folded hands in the presence of Cyriacus, who blesses them. The Bishop of Rome in pontifical robes, and attended by Vincenzo and Giacomo, the Cardinals, and Solfino, Archbishop of Ravenna, is standing on the steps of the Lateran.

Not previously exhibited.

Companion picture to No. 7, No. 12 and No. 15.

Lent by Sir F. Beaufort Palmer.

ALEXO FERNANDEZ.

(fl. 1510—1520.)

II. ST. JEROME AND ST. AMBROSE. Plate VI.

Small life-size, three-quarter length, seated figure of two of the Latin Fathers. On the left St. Jerome, wearing a red hat and habited in the robes of a Cardinal, is turned towards the left, his head slightly to the right. He is writing his translation of the Vulgate in the book which rests on his knees. An ink-horn is slung from his left wrist. On the right is St. Ambrose, wearing episcopal robes and a mitre; with his left hand he holds an open book which rests on his left knee. By the gesture of his right hand he is seen to be discussing the mystery of the Trinity or the Immaculate Conception.

Stamped and patterned gold background.

Wood. 34 in. × 46½ in. (0.86 × 1.18).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 139, as a work by Antonio del Rincon; 1913, No. 8, as "A Cardinal and Bishop," by Alexo Fernandez.

A. L. Mayer: "*Die Sevillaner Malerschule*," 1911, pp. 26, 28.

A. L. Mayer: "*Zeitschrift für Bildende Kunst*," New Series, vol. 23, p. 101.

Companion to No. 8 in this Exhibition.

Lent by the Trustees of the Bowes Museum,
Barnard Castle.

EARLY CATALAN SCHOOL.

(*Circa 1420.*)

12. THE LEGEND OF ST. URSULA : SHE IS SENTENCED TO DEATH.

At the steps of the throne, on the left, stands St. Ursula, who has been arrested by the Executioner and is guarded by armed soldiers. She is being condemned to death by the king, who holds the sceptre in his left hand and by the gesture of his other hand shows the severity of the sentence. His queen in similar royal robes is seated on the left at the foot of the throne, and earnestly regards the Saint.

Not previously exhibited.

Companion picture to No. 7, No. 10, and No. 15.

"Inspired by her voice, her aspect, they did not quail, but offered themselves to death."—Mrs. Jameson.

Lent by Sir F. Beaufort Palmer.

VASCO FERNANDEZ.

(Portuguese School, *circa 1520.*)

13. PIETÀ WITH SCENES FROM THE LIFE OF ST. FRANCIS. A TRIPTYCH.

In the centre lies the body of the Dead Christ supported by St. John ; near by kneel the Virgin and the Magdalen. In the distance is the Cross, at the foot of which stand two soldiers. In the right distance a city.

In the left, or dexter, panel St. Francis is receiving the stigmata from Christ seen in an almond-shaped glory. On the ground by his side is an

open book. In the right middle distance is Brother Leo. In the left distance are buildings on a hill, with trees beyond, and in the right distance a town.

In the right, or sinister, panel, St. Francis seated and meditating on the vision of the Infant Saviour figured on his breast; his left hand on his staff; with the fingers of his right he is recounting the incidents of the vision. Landscape background.

Wood. The centre panel $50\frac{1}{2}$ in. \times $26\frac{1}{2}$ in. (1.28×0.67); each of the side panels 47 in. \times $20\frac{1}{2}$ in. (1.19×0.52).

Signed (near the foot of Christ) "VASCO FR̄Z."
Not previously exhibited.

This important document for the history of early Portuguese art came from a village near Viseu in the North of Portugal. Its condition leaves much to be desired, but it was in this state when acquired forty years ago from Senhor Antonio José Pereira, an artist then living at Viseu. It is fully described in "The Early Portuguese School of Painting" (*Fine Arts Quarterly Review*, 1866) by the late Sir J. C. Robinson, who proves that this "Vasco Fernandez" cannot be identified with the quasi-mythical "Gran Vasco" to whom most early Portuguese paintings are attributed. The Flemish influence is obvious.

A. de Beruete in *L'Art et les Artistes*, Oct., 1912, p. 252.

Lent by Sir Frederick Cook, Bart.

FERNANDO GALLEGOS.

(fl. 1480).

14. ST. ANDREW AND ST. PETER,

Two half-length figures smaller than life. On the left St. Andrew, bearded and his head nimbed,

rests his hands against the Cross of his martyrdom held before him.

On the right St. Peter, with long hair and grey beard, holds the keys in his right hand and an open book in his left. Patterned gold background.

Wood. 32 $\frac{1}{4}$ in. \times 43 $\frac{1}{4}$ in. (0.81 \times 1.09).

One of the three portions of the lower part of the large *retablo*, or painted screen, provided by Gallegos for the high altar of the Cathedral of Ciudad Rodrigo. Twenty-five portions of this great reredos are now in the gallery of Sir Frederick Cook at Richmond, having been removed from Madrid in 1879. Together they constitute the most important *retablo* out of Spain, and give an adequate idea of Gallegos's art about 1480. (See an article in *L'Art et les Artistes*, Paris, 1912, tome xv., p. 255, in an article by Señor A. de Beruete y Moret.)

Not previously exhibited.

Burlington Magazine, vol. vii., p. 393, where three of the panels in the Richmond reredos are illustrated.

Gallegos worked in Salamanca, Zamora, Ciudad Rodrigo and that neighbourhood, and had evidently assistants who produced a considerable number of pictures which pass under the general designation "School of Gallegos." The Prado contains many examples.

The modern decorative painting along the top covers the space where originally was carved Gothic wood-work. This was so battered and broken during the siege of Ciudad Rodrigo in the Peninsula War that it had to be removed.

Companion picture to No. 17 and No. 20.

Lent by Sir Frederick Cook, Bart.

EARLY CATALAN SCHOOL.

(Circa 1420.)

- 15 THE LEGEND OF ST. URSULA: THE MARTYRDOM. The Executioner, in the presence of a soldier and court officials, strikes off the heads of four of the virgin martyrs who kneel in pious attitudes in the right foreground; they are turned to the left; behind them are St. Ursula together with other virgins and two ecclesiastics.

Not previously exhibited.

Companion picture to No. 7, No. 10, and No. 12. "And the plain was strewed with their limbs and ran in rivers with their blood."—Mrs. Jameson.

Lent by Sir F. Beaufort Palmer.

EARLY SPANISH SCHOOL.

(About 1480.)

16. ST. MICHAEL AND ST. FRANCIS.

Full-length figures, less than life-size. On the left of the column, which separates the two figures, stands St. Michael in light green robes and with wings outspread; he holds in his left hand a shield set with seed pearls, and having in the centre the view of a town (?) with light blue sky beyond. In his right hand he holds a cross-headed spear with which he slays the Dragon in the foreground. Inscribed "SANT MIGUEL."

On the right of the column is St. Francis in grey robes standing in full front. The unpleasant discolouration of the stigmata is shown in his uplifted hands and in his side; his feet are bare. Inscribed across the foreground: "Sants Franciscus." *Wood.* 37½ in. × 33 in. (0.95 × 0.83).

Exhibited at the Burlington Fine Arts Club, 1908, No. 1, as a work of the Early Spanish, or perhaps Portuguese, School.

The beautiful figure of Santo Miguel, with the reflections on the shield, recalls the style of Vermejo (See No. 18.), but nothing definite appears to be known as to the *provenance* of this painting. Lent by Sir Frederick Cook, Bart.

FERNANDO GALLEGOS.

(fl. 1480.)

17. ST. BARTHOLOMEW AND ST. JOHN THE EVANGELIST. On the left St. Bartholomew, in dark robes, with a richly brocaded mantle passed over his right shoulder, holds in his right hand the knives with which he was flayed alive; he is emphasising the points of his argument to his companion. On the right is St. John, blessing with his right hand and holding in his left the chalice from which the serpent is seen to issue. Gold background.
Wood. 32 $\frac{1}{4}$ in. \times 43 $\frac{1}{4}$ in. (0.81 \times 1.09).
Not previously exhibited.
Companion picture to No. 14 and No. 20.
Lent by Sir Frederick Cook, Bart.

BARTOLOMMEO VERMEJO.

(School of Cordova; fl. at Barcelona, *circa* 1490.)

18. ST. MICHAEL OVERCOMING SATAN, WITH THE KNEELING FIGURE OF A DONOR.

Plate VII.

The saint is clad in a coat of mail, over which is a corselet of polished gold, in which are reflected the high towers and buildings of a mediæval city. He holds in his left hand his circular shield of crystal, the boss of which is mounted with pearls. His sollerets are magnificently bejewelled and a cross set in a jewelled stem is placed on his forehead. He wears a mantle of gold brocade fastened with a morse, and decorated with a floriated design

and lined with crimson. With sword uplifted in his right hand he is ready to smite off the head of the winged demon, on whose scaly body he is alighting. The fiend, with fiery eyes and breasts and wide-gaping, tooth-edged mouth, raises its repellent right claw in impotence, while with its left it presses hard on the earth in the right foreground.

On the left, in profile to the right, kneels the Donor, clad in a grey, loose-falling brocaded robe which is embroidered with floriated designs placed in ogee-shaped compartments. By his right side leans his gold-hilted sword in its scabbard. He wears a high-pointed head-dress; the fingers of his right hand are placed upon the pages of an illuminated Book of Hours held open in his left hand; the page displayed reads "*Miserere . . .*" Verdure in the middle distance extends to the sky-line; the upper part of the composition is seen against a stamped and patterned gold background.

Wood. 70½ in. × 32¼ in. (1.88 × 0.81).

Inscribed on the *cartel* in the left foreground: "*IHS. bartolomeus rubeus fec.*"

Originally this picture came from the neighbourhood of Valencia; thus its origin was Catalan. Imported into England a few years ago.

Exhibited at the Burlington Fine Arts Club, 1904, No. 4.

Exhibited at the Grafton Galleries, 1911, No. 11. First published in the *Gazette des Beaux Arts*, April, 1905, by Mr. Herbert Cook, who supposed (incorrectly) the signature, *bartolomeus rubeus*, to be the latinised form of "Maître Roux" (i.e., Red), an otherwise unknown Southern French master. Señor Casellas subsequently identified this painter with Bartolommeo Vermejo, a Spanish artist, by whom a few paintings exist at Barcelona

and elsewhere in Catalonia, the word *rubeus* being the Latin form of Vermejo, which signifies Red. This discovery led to the discussion in the French and Spanish Art periodicals (see especially *Les Arts*, Nov. and Dec., 1905), and the result was summed up in the *Burlington Magazine*, 1905, vol. viii., p. 129, where another painting by the same hand is reproduced.

“What, then, is known of this Vermejo? Señor Casellas tells us he was born at Cordova, and first appears in 1494 as the designer of the glass in the windows of Barcelona Cathedral. In the Chapter House there is also a *Pietà*, painted by him in 1490 and bearing his signature, and in Vich Cathedral (near Barcelona) a *Veronica*. . . . The *St. Michael* is clearly of an earlier date, and may safely be put about 1470–80. The reason for the Latin form of signature is yet to seek, though the peculiarly Venetian shape of the *Cartellino*, or label, points to some Italian influence which may have suggested the Latinised form of *rubeus* for Vermejo. . . . None of the earlier authorities on Spanish Art seem to mention Vermejo, neither Pacheco, nor Martinez, nor Palomino, nor Ponz, nor Cean Bermudez. . . . Dr. Carl Justi alone mentions the name in his admirable introduction to Baedeker’s *Spain* (1898).”—Herbert Cook in *Burlington Magazine*, vol. viii., p. 129.

Sanpere y Miguel: *Los Cuatrocentistas Catalanas*, vol. ii., pp. 97, *et seq.*

Arundel Club Portfolio, 1905, No. 5.

Lent by the Dowager Lady Wernher.

LUIS DE MORALES.

(1509—1586.)

19. CHRIST BEARING HIS CROSS.

Nearly half-length figures, the body turned towards the right, and the head to the left; Christ wears

a purplish red robe open at the neck. His gaze is downcast, and He bears on His left shoulder the cross which is clasped by both hands; on the forehead are the wounds inflicted by the crown of thorns.

Wood. 23 in. \times 20 in. (0.58 \times 0.50).

Formerly in a Spanish Collection, at the sale of which in London, about 1880, it was acquired by its recent owner.

Exhibited at Burlington House, 1880 No. 246.

Exhibited at the New Gallery, 1895, No. 3.

J. C. Robinson: "Memoranda on Fifty Pictures," 1868, No. 27.

"Many repetitions of this subject, mostly with variations, were made by this artist; but there is probably no more complete or perfectly preserved example, now extant, than the present work."—

"Notes on Pictures by Early Spanish Masters in the Collection of Sir J. C. Robinson," 1912, No. 6. Lent by the executors of Sir J. Charles Robinson, C.B.

FERNANDO GALLEGOS.

(fl. 1480.)

20. ST. MARK AND ST. THOMAS.

Two half-length figures smaller than life. On the left St. Mark, with long fair hair and beard, and his head nimbed, is turned three-quarters to the right; he wears a red tunic and a dark blue mantle. On the right St. Thomas, in light red robes and wearing the cap of a carpenter, holds the Virgin's girdle in his outstretched hands. Gold background, with an architectural setting.

Wood. 32½ in. \times 43½ in. (0.81 \times 1.09).

Not previously exhibited.

Companion picture to No. 14 and No. 17.

Lent by Sir Frederick Cook, Bart.

EARLY PORTUGUESE SCHOOL.

(Late XV. Century.)

21. THE MYSTIC MARRIAGE OF ST. CATHERINE.

The scene is placed in an enclosed court, or *hortus clausus*, where angels are singing, playing instruments, or gathering roses; in the background is a building and on the right distant hills. Christ is placing a ring on the finger of St. Catherine's right hand. In the left distance is St. Joseph; in the right foreground are two seated female figures holding books.

The St. Catherine seems to be a portrait, in all probability that of some Portuguese princess.

In tempera on wood. 13 in. \times 10 $\frac{1}{4}$ in. (0.33 \times 0.26).
Brought from Portugal 1906.

Included in the National Loan Exhibition, Grafton Galleries, 1909, No. 77.

Arundel Club Portfolio, 1907, No. 19.

So far, efforts to establish the identity of the painter have been unavailing. Señor José de Figueiredo in his recent "O Pintor Nuño Gonçalves" (Lisbon, 1910), p. 30, suggests that this picture may be of French origin.

Lent by Herbert Cook, Esq.

ALEXO FERNANDEZ, OF SEVILLE.

(fl. 1510-1520.)

22. THE VIRGIN AND CHILD WITH ST. ANNE.

Plate VIII.

On the left the Virgin, clad in a crimson mantle lined with yellow (the livery colours of Arragon) kneels on the second step of a triple stone dais. She supports the Infant Saviour, who, standing towards the left, caresses a lamb. On the right St. Anne, wearing a brown robe, a dark green mantle and a snood, is seated on the

upper step of the dais. She holds an open book in her left hand, and gazes down at the Infant. This group of figures is thrown into relief by a massive, architectural throne with a dorsal of blue and gold brocade. In the background is a landscape, with, on the left, buildings, an arched bridge and a grove of trees on the margin of a lake. Blue mountains beyond. In the centre foreground, and on the fore part of the lower step of the dais, is a shield of arms.

20 in. × 14 in. (0.50 × 0.35).

Formerly in the Collection of the Canonigo Cepero, to whom the creation of the Seville Gallery is due, and acquired there in 1863.

Exhibited at the New Gallery, 1895, No. 2.

Exhibited at the Burlington Fine Arts Club, 1908, No. 8.

Sir J. C. Robinson: "Memoranda on Fifty Pictures." 1868, No. 24.

"It exhibits still distinct signs of the influences of the Flemish School. . . . A symptom of this lack of sincerity will be found in the rather affected air of the Virgin. . . . The colour of this picture is harmonious. . . . The angular draperies are remarkable."—*Athenaeum*, January 4, 1896.

"Cean Bermudez gives a short notice of this excellent artist, and also of his brother Jorge. . . . The truth probably is that the two Fernandez were the sons, or other descendants, of one of the many Flemish painters who settled and married in Spain during the second half of the XV. Century. Their family name Fernandez, it is scarcely necessary to observe, is Spanish, but it was the frequent custom, especially in Andalusia, for sons to take the family name of the mother, rather than of the father, whenever the mother was of higher rank, or for other special reasons; and nothing is more

likely than that the naturalized descendants of an Esp nolisèd Fleming, born of a Spanish mother, should follow this custom."—"Notes on Pictures by Early Spanish Masters in the collection of Sir J. C. Robinson," 1912, No. 3.

Boletín de la Sociedad Española de Excursiones, July, 1907, p. 101.

The markings are obscure, owing to the rubbing of the surfaces of the panel. While it is impossible to be certain as to the particular branch of the very prolific family with which we are here concerned, it appears probable that the escutcheon may exemplify one of the sons of Gonzalo Fernandez de Córdoba, lord of Estrella la Alta, near Córdoba (a collateral relation of Ferdinand the Catholic). Fernandez de Bethencourt ("Historia Genealogica y Heraldica de la Monarquía Española," 1910, vol. viii., p. 321).

Lent by the Executors of Sir J. Charles Robinson C.B.

EARLY SPANISH SCHOOL.

(Circa 1450-1470).

23. THE MASS OF ST. GREGORY.

Saint Gregory the Great, clad in a rich vestment of cloth of gold, kneels with his back to the spectator at the Altar, on which is a figure of Christ. Christ is represented as seated in a sepulchre surrounded by the emblems of the Passion; on the left are the column, the cock that crew to Peter, the hammer, the ladder, the soldiers' dice, the nails, and the sudarium of St. Veronica; on the right the sponge and the lance. On each side is a kneeling figure of a Cardinal, the one on the left holding a book, and the other on the right a processional cross. Lower down are two deacons, of whom the one on the right is in the act of censuring

the altar with a thurible; and the other holds the Papal tiara. Lower still, on the right, is the donor of the picture, an aged man, who is kneeling. More in the foreground is a standing figure of St. Catherine, apparently a portrait of his wife or daughter; her left hand is on the hilt of her sword and on the ground by her side is her symbolic wheel. A corresponding figure, on the left side, is that of a priest kneeling and holding a book; this figure is evidently a portrait of the donor's chaplain. The whole scene is observed through an arch supported by marble columns.

At the bottom, on a cartouche represented on the lower step of the altar, is a four-lined inscription in Spanish Gothic characters, beginning:—

“CVAL QUIERA. . . .”, which may be rendered:—
 “Whoever kneeling before this picture will devoutly say certain prayers, namely five Paternosters and five Ave Marias alternately, will gain 300 years' indulgence granted by Pope Gregory. From Pope Leo—days. From Pope Innocent one thousand years. From Pope Clement—years and forty “obros,” each one 100 days.”

Wood. 51½ in. × 30 in. (1.30 × 0.76).

Said to have been obtained in 1903 from the parish church of Bonella de la Sierra, Province of Avila, Castille, and acquired from a Spanish dealer in London in 1908 by its recent owner.

Not previously exhibited.

“On a certain occasion, when St. Gregory was officiating at the Mass, one who was near him doubted the real presence; thereupon, at the prayer of the Saint, a vision was suddenly revealed of the crucified Saviour Himself, who descended upon the altar, surrounded by the instruments of His passion.”—Mrs. Jameson: “Sacred and Legendary Art,” 1900, vol. i., p. 320.

"This picture, a work of the highest merit of the early Spanish School, is probably one of the earliest works executed in the oil vehicle in the Spanish Peninsula; it is much to be regretted that the artist did not follow the prevalent habit of the early Spanish painters of signing their works."—"Notes on Pictures by Early Spanish Masters in the Collection of Sir J. C. Robinson," 1912, No. 2.

Lent by the Executors of Sir J. Charles Robinson, C.B.

EARLY CATALAN SCHOOL.

(XV. Century.)

24. ST. MICHAEL AND THE DRAGON.

Life-size, full-length figure of the Archangel. He holds a red shield in his left hand and is about to strike down, with his uplifted right hand, the two-headed dragon in the foreground.

Wood. 33 in. × 71 in. (0.83 × 1.80).

Not previously exhibited.

Certain portions of this picture, notably the sword, have been restored.

Lent by Sir F. Beaufort Palmer.

JUAN DE BURGOS.

(fl. circa 1450.)

Plate IX.

25. THE ANNUNCIATION.

On the dexter panel the announcing Angel, having red and white wings and with arms crossed, kneels towards the right.

On the right lower part of the panel is the inscription *Ave Maria Gratia Plena*. Below on a

cartellino is inscribed the artist's signature, attached with feigned red wax:—

Maistre j̄u de Burgos, P̄itor.

On the sinister panel the Virgin, clad in a blue mantle, kneels by the side of a *prie-dieu*, which is spread with a richly brocaded cloth; on it a Book of Hours inscribed in pseudo-Aramaic characters. To the left are lilies in a pot. Gold ground punctured with foliated or diaper work, in an excellent state of preservation.

Originally the two doors of a triptych; in the original Gothic frames. Each measures 36 in. × 14½ in. (0.91 × 0.36), the painted surface 20 in. × 8 in. (0.50 × 0.20). Painted in tempera.

Acquired by the late Sir J. Charles Robinson in Madrid about 1870.

Exhibited at Burlington House, 1880, No. 249.

Exhibited at the New Gallery, 1895, No. 4.

Exhibited at the Burlington Fine Arts Club, 1908, No. 6.

"The volets are enclosed in moulded Gothic frames with canopies reminiscent of the florid architecture of the Cathedral of the painter's native city."—*Athenæum*, January 4, 1896.

"The central, principal, portion of this work in all probability no longer exists, and these panels convey the only record of the existence of the important early master in question. The 'technique' of the work is entirely in the prevalent Italian manner, and before any indication of the introduction of oil painting into Spain, and the date of the work cannot be fixed later than about 1450."—"Notes on Pictures by Early Spanish Masters in the Collection of Sir J. Charles Robinson" 1912, No. 1.

A de Beruete y Moret on "La Peinture en

Espagne et en Portugal" in *L'Art et Les Artistes*,
September, 1912, p. 250.

Lent by the Executors of Sir J. Charles Robinson,
C.B.

JUAN DE JUANES.

(1523—1579.)

26. SALVATOR MUNDI.

The Saviour, seen at half-length, nearly in full face, His head surrounded by a Cruciform nimbus, stands before a green cloth of honour, which is spread before an architectural background having on either side a window, through which a landscape is seen. He wears a blue tunic and a red mantle, holds a wafer in His right hand, and His left is to His breast. In the middle of the table before Him is the cup.

Wood. 13 in. × 19 in. (0.33 × 0.48).

Formerly in the Collection of General Meade, and bought by Richard Ford in 1851.

On the back is a label with the name of Ribalta.

Not previously exhibited.

Lent by John Ford, Esq.

LUIS DE MORALES.

(1509?—1586.)

27. THE MADONNA AND CHILD.

Small figures. The Madonna is seen at half-length in her traditional robes and holding the Infant by her left side.

Wood. 7 $\frac{3}{4}$ in. × 6 in. (0.18 × 0.15).

Not previously exhibited.

Lent by Admiral de Kantzow.

PEDRO CAMPAÑA.

(1503—1570 ?)

28. THE CRUCIFIXION.

The Virgin supported by St. John is on the left beneath the Cross; on the right kneels Mary Magdalen with her left hand on the pot of ointment placed on the ground near a skull. In the right background is seen the Entombment. Buildings in the left distance.

6½ in. × 4½ in. (0.16 × 0.11).

Acquired in Madrid.

Exhibited at the Burlington Fine Arts Club, 1908, No. 7.

Lent by Sir Frederick Cook, Bart.

JUAN DE JUANES.

(1523—1579.)

29. ST. THOMAS OF VILLANUEVA.

Small full-length figure standing within a niche. He is in episcopal robes with a mitre and crozier. With his right hand he rests his red-bound book on the roof of the small ecclesiastical edifice, which has a single door and occupies the right bottom corner of the picture.

Wood. 41½ in. × 22½ in. (1.05 × 0.57).

Not previously exhibited.

“St. Thomas de Villanueva encouraged art, not to swell his state, but to embellish his Cathedral, and to instruct and improve his flock. Among the painters who flourished under his auspices was Juan de Juanes, the head and founder of the

Valencian School. His style, like his character, was grave and austere : if Raphael was his model, it was the Raphael of Perugia ; and whilst his contemporaries, El Mudo and El Greco, were imbuing Castillian Art with the rich and voluptuous manner of the Venetian School, he affected the antique severity of the early Florentine or German Masters. . . . In the picture in the Stirling Collection he appears robed and mitred, 'with that angelic mildness of expression, that pale and noble countenance, which accorded with the gentleness of his nature. This picture was painted when Juanes was in the prime of his life and powers, and his excellent patron declining in years.' — Mrs. Jameson : "Legends of the Monastic Orders," 1900, p. 201.

Lent by Captain Archibald Stirling, of Keir.

EARLY CATALAN SCHOOL.

(XV. Century.)

30. CORONATION OF THE VIRGIN.

Small full-length figures. In the centre the Virgin kneels in profile to the right with folded hands. On the left Christ, turning inwards, bears His part with the Eternal, on the other side of the composition, in placing the crown on the head of the Virgin. Above is the symbolic Dove. The figures have haloes raised in relief. Angels dimly seen in the background.

41 in. × 39 in. (1.04 × 1.0).

Formerly in the Schoutkine Collection.

At one time considered to be a work of the German School.

Not previously exhibited.

Lent by Dr. Carvallo.

LUIS DE MORALES.

(1509?—1586.)

31. PIETÀ.

Plate X.

The Virgin wears a light blue robe and hood, and a white snood. In the palm of her right hand she holds the head of the dead Christ, which she presses to her breast and mournfully contemplates. Her left hand is extended against the Saviour's breast. Light background.

Wood. 22½ in. × 16½ in. (0.57 × 0.41).

Not previously exhibited.

Lent by Sir John Stirling-Maxwell, Bart.

EARLY CATALAN SCHOOL.

(XV. Century.)

32. THE MADONNA AND CHILD ENTHRONED.

Plate XI.

The Madonna, her traditional robes partially rendered in high relief, holds the Infant Christ on her lap with her right hand; a rosary in her left. The Child holds a *cardellino* in His left hand, and with His right receives an offering of two birds from an angel kneeling on the left side of the throne. Higher up on the same side is another angel who holds a scroll bearing the legend: "*Ave Regina gloriam Mater. . .*", and musical characters. On the right side of the throne another angel bearing a scroll with a somewhat similar legend. Other diminutive figures of angels on the raised arms and the back of the throne; they are playing on musical instruments. Gold background, grass and flowering plants in the foreground.

Wood. 64½ in. × 45½ in. (1.63 × 1.15).

Not previously exhibited.

Lent by Sir Francis Beaufort Palmer.

CORREA.

(fl. 1550.)

33. THE MEETING OF JOACHIM AND ANNA AT THE GOLDEN GATE OF THE TEMPLE.

Plate XII.

In the left centre of the composition Joachim, wearing a red cloak over a green robe, and a high-crowned hat, embraces Anna, whose head is enveloped in a white hood. Above their heads a flying cherub with extended arms brings their heads into close proximity. A shepherd, with a lamb round his neck and a crook in his left hand, enters from the left; on the right a maidservant, in green skirt and red over-dress, stands in an attitude of reverential surprise. In the centre background is the Golden Gate of the Temple.

Wood. 33 in. \times 28 in. (0.83 \times 0.71).

This picture, probably a panel from a *retablo* of the suppressed Bernardine Convent at Valdeiglesias, was acquired in Spain by Baron Taylor for King Louis Philippe, and for a series of years it formed part of the Spanish Gallery in the Louvre. (*Notice des Tableaux de la Galerie Espagnole au Louvre*, 1838, No. 80). Acquired at the sale of Louis Philippe's collection, May 6, 1853, No. 13, by its recent owner.

Exhibited at the New Gallery, 1895, No. 5, as the work of Diego Correa.

Exhibited at the Burlington Fine Arts Club, 1908, No. 4, as being by Fray Juan Correa.

J. C. Robinson: "Memoranda on Fifty Pictures," 1868, No. 25.

"There was a man of Nazareth, whose name was Joachim, and he had for his wife a woman of Bethlehem, whose name was Anna . . . but his wife Anna remained lonely in her house . . . and behold, an angel of the Lord stood by her and

said, 'Anna, thy prayer is heard' . . . and Anna went forth to meet her husband, and Joachim came from the pasture with his herds, and they met at the Golden Gate; and Anna ran and embraced her husband."—Mrs. Jameson: "Legends of the Madonna," 1899, pp. 139-141.

Herbert Cook: "Notas sobre pinturas españolas en galerías particulares de Inglaterra" in *Boletín de la Sociedad Española de Excursiones*, July, 1907, p. 101. An editorial note states the painter's Christian name was Fray Juan, not Diego or Domingo.

"Of Diego Correa little is known except the evidence of his works still extant. Cean Bermudez notices various pictures by this excellent artist one of them signed 'D. Correa, Fecit 1550.' It is not known even to what artistic centre in Spain he belonged; he is, however, the representative of a peculiar transitional school, which appears to have flourished 1530-60. Starting with the strong Flemish bias of the Castillian masters of the early part of the 16th century, Correa seems to have engrafted on it the element of purism, religious expression, and regard for the higher qualities of design of the Florentine tempera painters. In many respects his pictures, whilst displaying unmistakable Flemish influences, have yet a certain 'archaism' recalling in particular the work of Lorenzo di Credi. There can be little doubt, as has been noted by Cean Bermudez, that Correa, at some time or another, studied in Italy, but at the same time there is not the slightest appearance, in his work, of the imitation of Raphael or Michaelangelo, which, even as early as the middle of the 16th century, manifested itself in Spain, and in a short time completely transformed the art of the Peninsula. The 'Museo Nacional,' in Madrid, contains a series of panels from a retablo by this

master, none of them, however, attain to nearly the same level of merit as the present work.”—“Notices of Pictures, by Early Spanish Masters in the Collection of Sir J. C. Robinson,” 1912, No. 5. A. de Beruete on “La Peinture en Espagne” in *L’Art et les Artistes*, Sept., 1912, p. 254. Lent by the Executors of Sir J. Charles Robinson, C.B.

SCHOOL OF ALONSO BERRUGUETE

34. ST. ILDEFONSO RECEIVING THE CHASUBLE.

In the interior of the Church the Saint, kneeling before the altar, is invested by the Virgin, who has the infant Christ on her knees, and two angels with a richly embroidered Chasuble; the Virgin is attended by angels; on the left kneels an Acolyte in prayer.

Wood. 30 in. × 22 in. (0.76 × 0.55).

Exhibited at the New Gallery, 1895. No. 26.

“By a follower of A. Berruguete, so solid and highly finished as to be almost stereoscopic. Its figures must have been painted from dressed dolls grouped in the right light and at the right distances from each other.”—*Athenæum*, March 21, 1896, p. 387.

“St. Ildefonso, Patron Saint of Toledo, was a Benedictine; he became Archbishop of Toledo in 657, and died in 667. He wrote a book in defence of the perpetual virginity of the Virgin, which some heretics had questioned, and in consequence the Virgin regarded him with special favour. Once on a time, when St. Ildefonso was entering his Cathedral at the head of a midnight procession, he perceived the high-altar surrounded by a blaze of light. He alone of all the clergy ventured to approach, and found the Virgin herself seated on his ivory episcopal throne, and sur-

rounded by a multitude of angels. He bowed to the ground before the heavenly vision . . . Then he knelt before the Virgin, who threw over him a Chasuble or cassock of heavenly tissue, which was adjusted on his shoulders by the attendant angels."

—Mrs. Jameson: "Legends of the Monastic Orders," 1900, p. 24.

Lent by Sir John Stirling-Maxwell, Bart.

LARGE GALLERY.

DIEGO DE SILVA Y VELAZQUEZ.

(1599-1660.)

35. FOUR PEASANTS.

Plate XIII.

Four three quarter-length, life-size figures of men seated by a table with a plain wall as a background. The one on the extreme left is bearded, and grasps a staff in his left hand. More to the right a man, whose robe is open at the neck, and who wears a slouch hat, is seen in full face; he holds before him an earthenware bowl full of red wine; he is laughing. Rather to the right of the centre is a bearded man, while on the extreme right a boy, with a leer on his face, completes the group. On the table in the foreground are set a jug, grapes on a plate, bread, cheese, half a lemon, two dishes, and other objects. From the wall at the back are suspended a couple of rabbits, two brace of birds, a joint, and entrails.

Canvas. 47 in. \times 57½ in. (1.19 \times 1.42).

Apparently acquired in Spain 1812-14 by the grandfather of Lord Plymouth.

Exhibited at Burlington House, 1902, No. 169.
Burlington Magazine, Vol. X., p. 183.

The two principal figures recall those in the centre of "Los Borrachos."

Lent by the Earl of Plymouth, C.B.

VELAZQUEZ (attributed to).

36. THE DYING GLADIATOR.

Full-length prone figure of a nude man, his head towards the left foreground, lying on a red drapery; his left hand resting on his buckler.

Canvas. 28½ in. \times 38½ in. (0.72 \times 1.00).

The surface of the picture is impaired in places. Recently discovered in private hands in Sweden and claimed by some to be by Velazquez. Lent by F. D. Walenn, Esq.

VELAZQUEZ (attributed to).

37. A SPANISH BEGGAR.

Plate XIV.

Life size, three-quarter length figure of a man in a ragged dress, and wearing a cap; he leans his left arm on a crutch; in his right he holds a wine-flagon, the lower part of which rests on what appears to be a globe; on the globe is depicted a Flemish landscape with, on the left, peasants dancing before an inn, and on the right, rising ground. Dark background.

On the frame may be read the legend: "*Viva el vino, leche de los viejos.*" ("Hurrah for wine, the milk of the aged"!).

Canvas. 44 in. \times 36 in. (1.11 \times 0.91).

Said by Curtis to have been brought from Spain by the French officer, General Caulaincourt. However, it bears on the back a label describing it to have been "painted by Spagnoletto, and purchased at Genoa from General Montebruno, who seized it in Spain's plunder when serving under Napoleon," and to have been "purchased in 1817 at Genoa by John Stedmann, Esq."

Exhibited at the New Gallery, 1895, No. 151.

Exhibited at the Guildhall, 1901, No. 104, as "painted about 1624."

Curtis: "Velazquez," 1883, No. 81, p. 35.

Justi: "Velazquez," 1889, p. 73.

The Times, Dec. 28, 1895.

"It seems to belong to a different tradition. It has a closer affinity with Ribera's style, but the superficial curiosity about the surface quality of a

wrinkled skin which it evinces indicates a lesser artist working in Ribera's manner."—*Athenæum*, May 4, 1901.

A. de Beruete: "Velazquez," 1906.

P. 7.

—A. de Beruete in "Gazette des Beaux Arts"; 1901, vol. xxvi., p. 254.

Herbert Cook in "Les Arts," 1905, p. 12.

This picture, enigmatical alike in subject and origin, has been the subject of various conjectures; none is entirely satisfactory. The globe may be intended to convey the idea haunting the mind of the aged mendicant who, in his youth, perhaps, was prone to pleasant pastime, and himself danced before the bodega; but whose only remaining source of pleasure now is the wine flagon. The inscription would bear this out. The attribution to Velazquez cannot stand. (*See* Justi, Beruete, Phillips, Mayer, and others).

The latest view, proposed by Dr. Mayer ("*Die Sevillaner Malerschule*," 1911, p. 137, Plate xxx.), is that the painter may be Pablo Legote, to whom might also be ascribed the puzzling "Adoration of the Shepherds" in the National Gallery (No. 232), and other works.

Legote was at work in Seville between 1615 and 1665. His work shows the influence of Ribera and Herrera; but confirmation of this view seems to be required.

Lent by Sir Frederick Cook, Bart.

SPANISH SCHOOL.

(Circa 1620.)

38. A MAN WARMING HIS HANDS AT A BRAZIER.

A man, wearing red hose, white full sleeves, a blue mantle, and a red cap edged with white, reclines

with his head towards the right, holding his hands over a *brasero*. In the right foreground a brown dog; above on the masonry are roots and a flask. In the left distance is dimly seen a bust length of a man with a bundle of faggots.

Canvas. 24 in. × 42 in. (0.61 × 1.09).

In private possession previous to its sale at Christie's, Dec. 1, 1906. No. 48. Presented by Mr. A. H. Buxton in 1911 to the National Gallery of Ireland and catalogued as a work of the Spanish or Neapolitan School. It is, perhaps, by F. Herrera the Elder.

Lent by the Governors of the National Gallery of Ireland.

VELAZQUEZ.

(1599-1660.)

39. THE CONCERT. Plate XV.

Three figures, life-size and three-quarter length, at a table. In the centre a man in a light green square-cut robe, and having a moustache and his mouth wide open, is singing to the tune of his mandoline. To the right a young man in yellow robes stands by the side of the table and plays his violin. On the near side of the table, on which to the left is a monkey, is a boy holding a mandoline under his right arm. On the table in the foreground are a loaf, a napkin, and a knife on a plate; near by a glass half-filled with red wine. Dark background.

Canvas. 42 in. × 48½ in. (1.06 × 1.23).

Apparently the picture mentioned in Mr. Skipp's Catalogue of 1793 as "The Concert", a man singing, etc., purchased in London."

Replica of the picture acquired in recent years for the Berlin Gallery. See Beruete: "Velazquez,"

1906, p. 8, who apparently refers to yet a third version.

Not previously exhibited.

Lent by Waldyve Martin, Esq.

FRANCISCO HERRERA, THE ELDER.

(1576—1656.)

40. THE MASTER AND HIS MEN.

Four full-length figures. A man with a grey beard, wearing a black cap, is seated on the right at a table spread with viands; he has his back to a fire-place. A man who kneels and offers him fruit is accompanied by two other men with dogs. An interior.

Canvas. 62½ in. × 74 in. (1.58 × 1.88).

Companion picture to No. 48.

Lent by the Executors of Sir J. Charles Robinson, C.B.

VELAZQUEZ.

(1599—1660.)

Plate XVI.

41. THE KITCHEN MAID (called also THE INTERIOR OF A KITCHEN.)

Small half-length figure of the maid who stands on the far side of a plain wooden table extending across nearly the whole of the forepart of the picture. She wears a brown dress, white under-sleeves and a tight-fitting cap. Her right hand rests on the table, on which to the left are a metal basin and a two-handled jug, while on the right is a tall earthenware jug with a figured pattern; with her left hand she grasps its handle; near it a basin, a cup, and plates inverted, a pestle and mortar. In the top right-hand corner on the wall near a

recess hangs a basket, in which is a white cloth. Dark background.

Canvas. 27 in. \times 49 in. (0.68 \times 1.24).

Formerly in a private collection.

Not previously exhibited.

A quite unknown work of the artist's *bodegone*, or early, period showing obvious points of contact with the "Two Young Men at a Meal," in the collection of the Duke of Wellington, and the "Old Woman Frying Eggs" in that of Sir Frederick Cook, both here exhibited.

Lent by Otto Beit, Esq.

VELAZQUEZ.

(1599-1660.)

42. PORTRAIT OF DON FRANCISCO QUEVEDO.

Plate XVII.

Bust length, life-size portrait. His body is turned to the left, but he looks to the front. He wears a black gown, with a stiff white V-shaped collar (*golilla*). He has a moustache and chin-tuft, and iron-grey hair, which falls in profusion over his ears and on to his collar. His brown and piercing eyes are seen through his *pince-nez* (horn spectacles).

Canvas. 24 in. \times 22 in. (0.61 \times 0.55).

Don Francisco Gomez de Quevedo y Villegas was born in 1580. His father was Secretary to Anne of Austria, fourth wife of Philip II. He was created a Doctor of Theology at the age of fifteen, but he gave up his ecclesiastical benefices for politics. Through the influence of Olivares, he obtained an honorary post in the royal palace, and in 1639, at the downfall of Olivares, which he, in part, brought about, he was arrested. After two years in prison on a false charge, he was restored to freedom, but not to health. He died in 1645.

A famous Spanish poet and satirist, he was "greater in prose than in verse, and displays real power only in satire, epigram and parody." He was, as he says of himself, "Poor of sight and results, large of eye and conscience, black-haired and black-fated, of lofty brow and thoughts."

Probably the picture formerly in the collection of Francisco de Bruna, in Seville, 1775. In the collection of Lady Stuart, and sold on May 15, 1841, as "An Advocate in Black Dress with Spectacles." Purchased by the first Duke of Wellington in 1841.

Exhibited at Burlington House, 1887, No. 111.

Exhibited at the New Gallery, 1895, No. 68.

Exhibited at the Guildhall, 1901, No. 98, when the picture was inaccurately described as showing Quevedo "with the cross of Santiago on his breast." Engraved by Salvador Carmona, Brandi, and Brend'amour.

Palomino: "El Museo Pictorico," 1715-24, Vol. III, p. 333.

"In Seville I waited on Francisco de Bruna, who showed me his own collection of pictures, and among them an original portrait of Quevedo with spectacles by the same Velazquez."—Twiss: "Travels Through Spain and Portugal," 1775, p. 308.

"I have heard there are different spectacles, according to the different qualities and degrees of men and women. Proportionately as a man's fortune rises, he increases in the largeness of his spectacle-glasses, and wear (*sic*) them higher upon their (*sic*) noses. The Grandees of Spain wear them as broad as their hand, which, for distinction, they call *ocales*. A certain Marquess of Astorga insisted that a pair should be placed on the marble nose of his statue. Permission to wear

spectacles was the sole reward which a young friar who had done his convent an important service thought of asking his superior."—M. C. de la Mothe, Countess d'Aulnoy: "The Lady's Travels in Spain," 1808, Letter viii., p. 326.

O'Neill: "Dictionary of Spanish Painters," 1833, vol. ii., p. 252.

Curtis: "Velazquez," 1883, No. 191, p. 78, and No. 229vv.

"It dates from the time of Quevedo's prosperity, perhaps when he was Secretary to the King in 1632. The eyes lie behind the large round glasses of horn spectacles whose frame projects a shadow on the face. For this sharp-sighted observer had been afflicted with intense short-sightedness since his university years in Alcala, where he took the theological degree in his fifteenth year. He had injured his vision by incessant reading in bed, at his meals, on his journeys, when he carried about in a leather pouch a hundred very small volumes, some in Oriental type. Owing to the light reflected from the glasses, he seems to emerge from a deeper and darker background. . . . That such a man should hold his ground at Court till his sixtieth year shows that there was at least nothing petty in the despotism of Philip IV."—Justi: "Velazquez," 1889, p. 279-280, where the wood-cut makes it appear that Quevedo in this portrait wears the Cross of the Order of Santiago.

Stirling Maxwell: "Annals of the Artists in Spain," 1891, vol. ii., p. 751.

A somewhat similar portrait of Quevedo by an artist in the School of Velazquez was lent by Count Valencia de Don Juan to the Exposcion Historico-Europea de Madrid, 1892, Salle xix., No. 11.

"The head may be compared with that in the so-called 'Betrothal,' No. 1,434 in the Nationa

Gallery."—Armstrong: "Life of Velazquez," 1896, p. 60.

Mesenero Romanos: "Velazquez," 1899, p. 203, mentions a portrait of Quevedo—the only other one known—as being in the José de Madrazo collection.

Evelyn, Duchess of Wellington: "Catalogue of Pictures at Apsley House," 1901, vol. I., pp. 203–207.

Gensel: "Velazquez," in *Klassiker der Kunst* Series, 1905, p. 28.

"There is at Apsley House a bust portrait of the great poet attributed to Velazquez, but it is only a good copy of the lost original. The master's touch is lacking."—A. de Beruete (tr. Poynter): "Velazquez," 1906, p. 62.

Lent by the Duke of Wellington, K.G.

FRANCISCO PACHECO.

(1571—1654.)

43. THE FIGHT AT THE FAIR.

Canvas. 76 in. × 105 in. (1.93 × 2.65).

Formerly in the Collection of Mr. Reginald Cholmondeley, and sold with other pictures from Conover Hall, March 6, 1897, No. 46, as "A Brawl in a Dealer's Shop," by Lang Jan and Snyders.

Not previously exhibited.

Sir J. Charles Robinson in an article on "The Bodegones and Early Works of Velazquez," in the *Burlington Magazine*, 1907, vol. xi., p. 40.

Lent by the Executors of Sir J. Charles Robinson C.B.

VELAZQUEZ.

(1599—1660.)

44. THE ANGELS APPEARING TO THE SHEPHERDS.

Plate XVIII.

The composition consists of four figures—one of

whom is still asleep and almost invisible in the background beyond the sleeping figure in front — with two flying child-angels above, supporting a fluttering drapery. In front, two sheep are drinking at running water ; a third stands beside them, and the heads of two more occupy the centre of the picture. The raised hand of a shepherd in the foreground, silhouetted against the sombre early morning sky, is brought into strong relief by the touches of brilliant light that fall upon the tips of the fingers and thumb.

Canvas. 70 in. × 49 in. (1.80 × 1.25).

Reputed to have been in the Count del Aguila's collection ; bought thence by Julian Williams, British Consul at Seville, from whom it was acquired by F. H. Standish before 1830. Bequeathed by Standish to Louis Philippe, and exhibited in the Louvre in 1842, No. 153. Sold with other pictures in the possession of Louis Philippe at Christie's, May 28, 1853, No. 219, to the Rev. W. Davenport Bromley, and included in his sale, June 12, 1863, No. 82. Subsequently in the possession of Lord Ashburton, and disposed of at Melchet Court, Sept. 26, 1911, No. 1431, under the name of Murillo. Latterly sold at Christie's, April 19, 1912, No. 137.

"*Catalogue des Tableaux de la Collection Standish*," 1842.

" Boldly realistic in head and forms, and the contrast between the garish lights and black shadows very strong, but admirably painted in a solid impasto. By Velazquez."—Waagen : *Art Treasures* 1854, vol. iii., p. 380.

Curtis : " Velazquez," 1883, No. 7, p. 4.

M. H. Spielmann on "*L'Annonce aux Bergers*" in *Revue de l'Art Ancien et Moderne*, July, 1913.

" The picture clearly belongs in my opinion to the

time when the first period of Velazquez's art was developing into the second. But this brilliancy of the illumination is due not solely to the painter's predilection in his early years, when he was more or less influenced by Ribera for strong effects of lighting, but rather, it may be assumed, to the literal translation of the text of the Gospel. . . . The naked foot, so admirable in drawing, is observed and realised with the care and truth we see in those of the "St. Peter" (in the picture now belonging to Don A. de Beruete) and the "St. John in Patmos" (Mr. Laurie Frere). . . . The man with the open mouth corresponds with him (who also occupies the centre) in "The Musicians" in the Kaiser Friedrich Museum. Moreover, he is here placed in half-shadow—a device for securing depth and mystery, such as is also employed in the Duke of Wellington's "Water-Carrier of Seville." . . . The draperies display the characteristics of Velazquez's work, not only of the first manner, but also of the early second. What enables us best to date the picture, perhaps, is the portrait of a model who appears, modified according to necessity, in several of the early pictures of Velazquez. . . . We may take the year 1622 as that in which this picture was painted. . . . Taken as a whole it appears to have been painted under the direct influence of Ribera. . . . Dr. A. L. Mayer has recently written that "there is for me not the slightest doubt that the picture is an incontestable genuine work by the hand of the young Velazquez." . . . Sir Walter Armstrong writes that the picture is an early Velazquez, dating in part, at least, from about 1633."—M. H. Spielmann in "A Critical Study" on this picture, 1913, *passim*.

The Times, August 15, 1913.

The Morning Post, September 25, 1913.

Lent by Marion H. Spielmann, Esq.

VELAZQUEZ.

(1599—1660.)

45. TWO YOUNG MEN AT A MEAL, also called FIGURES AND STILL LIFE.

Plate XIX.

Two half-length figures, nearly life-size. In the right foreground a lad is sitting on a bench by a wooden table, over which he leans; he is drinking out of a small circular cup, which he holds in the palm of his right hand, the tips of his fingers showing. He wears a light brown doublet, dark trousers, and a white linen collar. In the right centre of the composition, but on the further side of the table, sits another youth in a dark dress; his hair is dark, his complexion sallow, and his lips full. He has fallen asleep, with his right arm and hand resting on a white napkin which lies on the table. More towards the left is a second wooden table, rather higher than the first; on it, near to the sleeping lad's shoulder, is a brown earthenware pitcher, the upper part of which is green and glazed; more to the left, and further back, is a larger brown pitcher which has a handle; an orange, or peach, with stalk and two leaves is resting on its mouth. More towards the front, and before the two pitchers, are an overturned brass mortar, a pestle, three overturned dishes and a white metal cup. Dark and indistinct background.

Canvas. 25 in. \times 40 in. (0.63 \times 1.01).

In the collection of the Marqués de la Ensenada, before 1772, after which it was added to the Royal Spanish Collection at Madrid, and hung in the King's Retiring Room.

Captured at Vittoria, 1813.

Exhibited at Burlington House, 1888, No. 125.

Exhibited at the New Gallery, 1895, No. 73.

Exhibited at the Guildhall, 1901, No. 103, as "Two Young Men at a Meal."

Ponz: "Viage," 1772-94, vol. vi., p. 34.

Cean Bermudez: "Diccionario," 1800, vol. v., p. 178.

Curtis: "Velazquez," 1883, p. 37, Nos. 85 and 85c.

Justi: "Velazquez," 1889, p. 72.

Evelyn, Duchess of Wellington: "Catalogue of Pictures at Apsley House," 1901, vol. i., pp. 210-212, under the title of "Figures and Still Life."

Gensel: "Velazquez," in *Klassiker der Kunst* Series, 1905, p. 2.

"Although neither the subject nor its arrangement offers any great interest, it is far from being an indifferent work. . . . It is to be regretted that, owing to restorations, the faces have lost their original vivacity."—A. de Beruete (tr. Poynter): "Velazquez," 1906.

Lent by the Duke of Wellington, K.G.

FRANCISCO PACHECO.

(1571—1654.)

46 PORTRAIT OF A KNIGHT OF SANTIAGO.

Plate XX.

Bust turned to the left; black dress, *golilla* or high wide collar; wearing spectacles; embroidered on his left sleeve is the red cross of the Order of Santiago. Dark background.

Canvas. 22½ in. × 18¼ in. (0.57 × 0.46).

Signed and dated, to the right near the shoulder:—

"J. F. Pacheco, 30 de julio 1626."

Formerly in Seville, and acquired in 1906.

Exhibited at Burlington House, 1907, No. 103.

Pacheco was father-in-law of Velazquez and a considerable artist. His works are rare.

Published by Mr. Herbert Cook in an article on Pacheco in the *Burlington Magazine*, vol. xii., p. 299, where comparison is made with the portrait of Quevedo, belonging to the Duke of Wellington (No. 42), in the present Exhibition. "This portrait clearly proves, in a way proved by no other existing work of Pacheco, that Velazquez derived the idea of his famous portrait of Quevedo from Pacheco's prototype. Whether the Apsley House picture be the original or only an old copy after Velazquez (as Señor Beruete thinks), it was painted later than 1626, the year in which Pacheco's 'Knight of Santiago' was produced. . . . This portrait anticipates much that we look for in modern painting, and so becomes a landmark in the history of Art."

"This portrait supplies a new link in the history of Velazquez's development, and makes it evident that the influence of Pacheco counted for much more than has been commonly supposed."—*The Times*, 1907.

A. L. Mayer: "Die Sevillaner Malerschule," 1911, pp. 90-101.

Lent by Sir Frederick Cook, Bart.

VELAZQUEZ.

(1599—1660.)

47. AN OLD WOMAN FRYING EGGS: THE OMELETTE. Plate XXI.

Three-quarter length, life-size figure of a woman turned in profile to the left; the white shawl on her head falls on to her shoulders; she wears a red dress and is seated; she holds an egg in her left hand, and in her right hand a wooden spoon over the omelette which she is making in an

earthenware pan placed on a support. On the left is a boy in dark dress and white collar; a melon is pressed to his right side, and with his left hand he offers a wine-flask to the woman. In the front on the left is a metal basin; on the right, placed on a table, are a dish with a black-handled knife resting on it, a pestle and mortar, onions and two earthenware jars. At the top in the centre hangs a basket with a small cloth in it; more to the right there is a pair of scales. Dark background.

Canvas. 39 in. × 46 in. (0.99 × 1.16).

An early "Bodegone," or Tavern piece; painted in Seville, 1618-20.

Exhibited at Burlington House, 1873, No. 92.

Exhibited at the New Gallery, 1895, No. 135.

Exhibited at the Guildhall, 1901, No. 102.

Included in the National Loan Exhibition, Grafton Galleries, 1909, No. 32.

Palomino: "El Museo Pictorico," 1715.

Curtis: "Velazquez," 1883, No. 84, p. 37.

"With all its prosaic minute accuracy the treatment is by no means trivial, a firm, full brush giving contours and surface with a few strokes. Nothing has been foisted in by the artist; there are no studied light effects, for which the fire might have offered a rare chance; nothing of refined vulgarity and unseemliness, no professional modelling or picturesque costumes, or figures smacking of the studio; no condescension; nothing but downright honesty. It is a realistic piece, but radiant with a halo of impressions and memories of land and people." — Justi: "Velazquez," 1889, p. 73.

The Times, Dec. 28, 1895.

The Times, April 27, 1901.

"Then shortly afterwards [1863], the 'Omelette Woman' picture occurred in the sale of a collec-

tion in the North of England, and it was acquired for the late Sir Francis Cook, also for a comparatively nominal sum. This work, nevertheless, had enjoyed a certain amount of repute many years previously, when in the possession of the well-known picture dealer, Smith, of Bond Street. . . . It will be noted that the old woman, who seems to be chiding the rather sullen-faced servant girl [in the 'Martha and Mary' of the National Gallery (No. 1375)] is the same personage who posed in the 'Omelette Woman' picture." — Sir J. C. Robinson on "The Early Works of Velazquez" in *Burlington Magazine*, 1906, vol. x., pp. 177-178.

"As to the picture of the 'Old Woman frying Eggs,' described, though but imperfectly, by Palomino at the beginning of the eighteenth century, we are ignorant of its history from the day it was finished until the time it reappeared, some years ago, in the Collection of Sir Charles Robinson. . . . The white head-dress of the old woman is the brightest note in the picture, and stands out vividly against the sombre tones peculiar to the artist at that period."—A. de Beruete: "Velazquez," 1906, pp. 9-10.

Lent by Sir Frederick Cook, Bart.

FRANCISCO HERRERA.

48. THE VINTAGE.

Four full-length figures. A man, with his back bare and a skin loosely thrown across his right shoulder, leans his left arm on a cask in the left foreground. He regards the owner of the vineyard who approaches him. On the right, a man in white shirt and upturned sleeves, leans forward against the top of a cask. In the right foreground is seated a bearded man with grapes in his right hand. Sky background.

Canvas. $62\frac{1}{2}$ in. \times 74 in. (1.58 \times 1.88).

Not previously exhibited.

Companion picture to No. 40.

Lent by the Executors of Sir J. Charles Robinson,
C.B.

VELAZQUEZ.

49. THE WATER-SELLER, "EL AGUADOR DE SEVILLA"
(also called "THE WATER-CARRIER").

Plate XXII.

Three figures, three-quarter length, standing. A sunburnt, wayworn seller of water in tattered brown doublet, turned to the left, with his left hand on a large earthen stoppered jar, hands a glass of water to a boy who stands beside a table on which is a smaller jar; in the background between the two principal figures is another boy, now but dimly seen, who is quenching his thirst.

Canvas. $41\frac{1}{2}$ in. \times $31\frac{1}{2}$ in. (1.05 \times 0.77).

Mentioned in an Inventory, of 1700, of the pictures in the Buen Retiro, and described as "A Water Seller by Velazquez, the said water-seller being known by the name of the Corsican of Seville."

"One of Velazquez's most esteemed works. It is called the Aguador. . . . It is still preserved in the Palace of Buen Retiro."—Palomino: "El Museo," 1715-1724, vol. iii., p. 322.

Palomino: "Account of the Lives and Works of Spanish Painters," translated from the "Musæum Pictorium," 1739, p. 50.

Caimo: "Lettere d'un vago Italiano," 1768, p. 152, says that it hung in the Sala delle Serenate, or Ballroom.

In the Inventory of 1772, preserved in the Royal Archives at Madrid, it is given as "The Corsican of Seville" and stated to be hanging in the

Passage to the Royal Pew, and as coming from the Ensenada.

In the Inventory of 1789 it is mentioned as being in the King's Dining Room in the same Palace. King Joseph Bonaparte took it with him in his flight from Madrid, but it was captured by the British, being found in his carriage with a quantity of plate and jewels at the rout of Vittoria, in 1813. The Duke of Wellington proposed to restore it to Spain, but King Ferdinand VII. begged his acceptance of it as a personal gift.

Exhibited at the British Institution, 1828, No. 46.

Exhibited at the British Institution, 1847, No. 121.

Exhibited at Burlington House, Old Masters, 1886, No. 119.

Exhibited at the Guildhall, 1901, No. 100.

Exhibited at the New Gallery, 1895, No. 134.

Exhibited at the Grafton Galleries, 1909, No. 31.

Engraved by Blas Amettler, 1792-4; by Bart. Vazquez, 1793; and at least eight times since. Etched by Goya.

Ponz: "Viage," vol. vi., pp. 31, 198.

Cean Bermudez: "Diccionario," 1800, vol. v., pp. 158, 178.

O'Neill: "Dictionary of Spanish Painters," 1833, vol. ii., p. 235.

Literary Gazette, Jan. 8, 1853.

Waagen: "Treasures of Art in Great Britain," 1854, vol. ii., pp. 276-7.

A picture called "The Street Wine-Seller of Cadiz," and assigned to Velazquez, was sold at Christie's on March 11, 1865 (No. 32).

"This is the earliest picture by Velazquez of which we have any authentic record. It was painted about 1620, at Seville, before the artist

went to Madrid."—Curtis: "Velazquez and Murillo," 1883, pp. 37-38, No. 86.

"This work Velazquez took with him to the Court. . . The chief figure, a 'Corsican,' was certainly well known in Seville, and the young artist who soon detected his value as a model, may have induced him to act as such 'for a consideration.' After the malarious Laguna had, in 1574, been transformed to the Alameda of Hercules by Don Francisco Zapata, it became the resort of the nocturnal promenaders in coach and on foot, and on feast days was enlivened with minstrelsy. The watering of the dusty ground in summer was entrusted to the guild of Aguadors under the control of a special Alguazil (constable). They were mostly Frenchmen attracted by the colonial trade to Seville, and amongst them was our Corsican. In return for their services they enjoyed the privilege of supplying the houses throughout the year with the excellent water brought in pipes from the 'Archbishop's Well,' and conveyed round in large stone jars on pack-asses."—Justi: "Velazquez," 1889, pp. 69-71.

Stirling-Maxwell: "Annals of the Artists of Spain," 1901, vol. ii., p. 677.

Evelyn, Duchess of Wellington: "Catalogue of Pictures at Apsley House," 1901, vol. i., pp. 184-190.

A. de Beruete in *Gazette des Beaux Arts*, 1901, vol. xxvi., p. 167.

Gensel: "Velazquez," in *Klassiker der Kunst* Series, 1905, p. 1.

"'The Water-Carrier [or "Water-Seller"] of Seville' is even superior to the 'Old Woman Frying Eggs,' and it is certainly the picture which gained Velazquez most celebrity in his native town

before he left it at the age of twenty-four, to go and settle in Madrid. Its superiority impresses itself upon the beholder when he contemplates its sobriety of arrangement, the more artistic grouping of the figures, and the extreme simplicity of the elements of the work. It is enough to compare these pictures to assign, without a moment's hesitation, to the composition of the 'Old Woman' (in the Collection of Sir Frederick Cook at Richmond) a date several months earlier than that of 'The Water-Carrier.' The former is drier and harder, and shows less experience in the arrangement. . . . The heads of the two principal figures might well pass for portraits, so great is the intensity of expression and character. The accessories are painted with extraordinary relief and animation."—A. de Beruete: "Velazquez," 1906, pp. 10-11.

A. L. Mayer: "Die Sevillaner Malerschule," 1911, p. 167.

Lent by the Duke of Wellington, K.G.

VELAZQUEZ.

(1599—1660.)

50. A SLEEPING BOY.

Full-length, small life-size figure of a boy lying asleep on a mattress half-covered with a red drapery. His head rests on his hands. He wears a white shirt, black jacket, yellow knickerbockers, and white stockings. A sleeping cat on the right. *Canvas.* 21 in. × 39 in. (0.53 × 0.99).

Formerly in the Collections of M. Dumergue and Mr. E. A. Leatham.

Exhibited at Leeds, 1868, No. 336.

Exhibited at the Guildhall, 1901, No. 3.

Curtis: "Velazquez," 1883, No. 78, p. 34, as "A Peasant Boy."

This picture has been published by Dr. Hermann Voss in "*Der Cicerone*," 1910, pp. 5-11, as the work of Antonio Amorosi (1660-1736), the pupil of Giuseppe Ghezzi in Rome. A variation of the subject is in the gallery at Schleissheim, and both are considered by this writer to be Italian and not Spanish paintings. He also describes the present picture as "A Sleeping Girl."

Lent by A. W. Leatham, Esq.

VELAZQUEZ.

(1599-1660.)

51. PORTRAIT OF A BARBER-SURGEON.

Small bust, turned three-quarters to the right, the head thrown back. He wears a black dress and *golilla*. He has fair hair, a moustache and goatee beard; his face is wrinkled. In his right hand he holds upwards a syringe. Grey background.

Canvas. 28½ in. × 20½ in. (0.72 × 0.52).

On the back of the picture are two monograms in entwined letters, presumably a collector's mark:

"D G C. AB 85."

Purchased seven years ago from a Paris collector who had acquired it in Italy some thirty years earlier. Perhaps once in the Panciatichi Collection.

Thought by some to represent the features of Michael Angelo, Barber-Surgeon to Pope Innocent X. Perhaps the picture mentioned by Palomino: "*EL MUSEO PICTORICO*," vol. iii., p. 357, and catalogued by Curtis: "*Velazquez*," 1883, No. 229g, p. 88.

Not previously exhibited.

Lent by Sir William H. Bennett, K.C.V.O.

VELAZQUEZ.

52. PORTRAIT OF ISABEL DE BOURBON.

Bust length, turned slightly to the left, life-size. She wears a black embroidered dress, and a wide ruff; a rope of pearls crosses her breast and shoulders. Aged about 21 years of age

Canvas. 25 in. \times 19 in. (0.63 \times 0.48).

Isabel de Bourbon, eldest daughter of King Henri IV. of France and Marie de' Medici, was born at Fontainebleau in 1602. At the age of thirteen, she married, as his first wife, Phillip, who six years later became King of Spain as Phillip IV. She died in 1644.

Formerly in the Madrid Collection of General Meade.

Exhibited at Burlington House, 1873, No. 116.

Exhibited at the New Gallery, 1895, No. 63.

Exhibited at the Guildhall, 1901, No. 126.

"Painted by Velazquez in 1623, about the period when Charles I. of England was in Madrid seeking the hand of her daughter the Infanta Maria."—Richard Ford.

"Painted about 1624."—Curtis: "Velazquez," 1883, No. 234, p. 92.

"Doubtless none of these works do justice to the Queen. When asked by the Duchess of Chevreuse for her portrait for her sister in England, Isabella replied that she was not fond of having herself painted. This circumstance perhaps explains the uniformity, the constantly recurring brown dress, the lack of animation in these portraits. Was the artist put out at having so often to copy the same painting?"—Justi: "Velazquez and His Times" (tr. by A. H. Keane), 1889, p. 275.

"She was not exactly a beauty. Beneath a high broad brow, two large earnest, cold eyes, a touch of dashed hopes and weariness, the quiet grief of

splendid misery; the lower face somewhat compressed, slightly hanging under lip, cheeks swoollen below—such is Velazquez's picture."—Justi, *op. cit.* "By far the greater number of the pictures bearing the name of Velazquez are Royal portraits, and it must be remembered that Kings and Princes have at all times been fond of giving away their likenesses, whether to their crowned brethren, or to ambassadors, or to favoured subjects. Now they give photographs. In the time of Velazquez, . . . when the Royal personage wished to give away two or three of his portraits, he told the Court painter to provide them. The Court painter nearly always had assistants trained to work in his style, who quickly reproduced the master's own picture, which the Royal original took care to keep for himself."—The *Times*, December 28, 1895.
Lent by John Ford, Esq.

VELAZQUEZ.

53. A LADY WITH A MANTILLA.

Plate XXIII.

Half-length life-size figure of a lady dressed in a dark amber-coloured silk gown, with black lace volants on the under-skirt and sleeves. She wears a black lace mantilla of which part is held in her right hand; in her left is her handkerchief; she wears a white loose-falling lace collar and a pearl necklace.

Canvas. 38½ in. × 19 in. (0.97 × 0.48).

Mentioned in a MS. Catalogue of the Collection at Chiswick House, belonging to the Earl of Burlington, who died in 1753. Not included in the "Catalogue of the Collections of Pictures of the Duke of Devonshire," 1760.

Exhibited at the British Institution, 1852, No. 17.

Exhibited at Burlington House, 1876, No. 117.

Exhibited at Burlington House, 1890, No. 141.

Exhibited at the Guildhall, 1901, No. 106, and said to have been "painted about 1639."

Curtis: "Velazquez," 1883, No. 266, p. 104.

"The large gloves [seen in the picture in the Wallace Collection] have been forgotten, and yet the hands are by no means 'five-leaved lilies.' Although merely sketched they are strong, which for a Spanish lady of quality means much. Possibly this richly arrayed figure served as an experiment, the results of which were turned to account for the other portrait. The canvas seems cut very close."—Justi: "Velazquez," p. 268.

"None of them has that convincing claim to be considered the work of the greatest of all portrait painters which is possessed, for instance, by the Duke of Devonshire's 'Unknown Lady' . . . The 'Lady with the Mantilla,' now that it has been washed and hung in a good light, is seen to be a far greater and more beautiful thing than had been suspected by those who had seen it in the dark drawing-rooms of Devonshire House."—*The Times*, April 27, 1901.

"In colour, the restricted scale of dull citron and black gives this picture a peculiar richness and subdued splendour."—*Athenæum*, May 4, 1901.

"Merite une mention speciale. En effet, bien qu'il ne soit pas de Velazquez, il est copié, du moins dans sa partie essentielle—la tête—d'un magnifique original du maître, 'La Dame a l'Eventail' de la Collection Wallace."—Beruete in *Gazette des Beaux Arts*, 1901, vol. xxvi., p. 257.

Gensel: "Velazquez" (in the *Klassiker der Kunst* Series), 1905, p. 124.

"Might she not be the daughter of the painter, Francisca Velazquez, who married Mazo at the age of fifteen in 1634, and whom we find surrounded by her numerous children in 'The Family of

Mazo' in the Vienna Gallery? . . . With regard to the 'Portrait of a Spanish Lady' in the Wallace Collection, there is a repetition with a good many variations in the collection of the Duke of Devonshire. Its execution is more common and lacks the firmness of Velazquez. The name of Mazo comes to our mind on looking at this picture, but I am unable definitely to state who is the true author."—Beruete: "Velazquez," 1906, pp. 70-71.

"It is not one of those official portraits which we are accustomed to expect from our artist, but is, on the contrary, one which is of an intimate friend or acquaintance, or, at any rate, is a private order. We consider this fine picture to be of exceptional interest for this very reason, for we see that in it the artist is working without restraint, without the necessity of pleasing a patron or of working to fulfil a contract. It is painted in a broad style and we see the peculiar qualities of Mazo's art in the composition, the brush-work and the touch. . . . It is well known that neither Mazo nor Velazquez was accustomed to paint women of the middle class. As we have found one who has been painted by both artists, it is evidently a family portrait. Taking into consideration the age of the model and some other details, we have every reason to believe that she was the wife and daughter respectively, of Mazo and Velazquez."—A. de Berute y Moret: "School of Madrid," 1911, pp. 96-97.

Lent by the Duke of Devonshire.

VELAZQUEZ.

54. PORTRAIT OF PHILIP IV. ON HORSEBACK.

The King is in armour; a red scarf round his breast; large black hat with a red feather; a

commander's baton in his right hand. He is mounted on a bay horse, which has a white face and "stockings," and is galloping from left to right.

Canvas. 23 in. \times 17 in. (0.58 \times 0.43).

Formerly in the Collection of Samuel Rogers, and sold May 3, 1856, No. 693, to Thomas Baring, who bequeathed his Collection to his nephew, Lord Northbrook.

Exhibited at New Gallery, 1895, No. 78.

"Of clever conception and solid execution."—*Waagen*: "Galleries and Cabinets of Art," 1857, p. 96.

"A repetition of the picture of the same subject in the Prado Gallery."—*Curtis*: "Velazquez," 1883, No 98, p. 45.

Formerly in Samuel Rogers' Collection, and in the catalogue described as "A finished study for the great picture under which it used to hang in the Retiro." The "Great Picture" is the life-size "Portrait of Philip IV." in the Prado, No. 1178 (1066). "Don Pedro de Madrazo has lately proved from documents that Velazquez painted it in 1644, in the thirty-ninth year of the King's age, in which year he sat three times for it. It was painted to commemorate his entry into the town of Lerida."—*W. H. James Weale and J. P. Richter*, "Catalogue of the Collection of the Earl of Northbrook," 1889, No. 238, p. 184.

Lent by the Earl of Northbrook.

VELAZQUEZ (attributed to).

55. A YOUNG MAN IN A GREY CLOAK.

Bust length. His hair is long and very dark; his head is turned to the right, and he is looking upwards. He wears a grey coat with many buttons,

some of them being undone ; a cloak, loose white sleeves, and a broad lace-edged collar. The arms, which fall down by the side, are unseen. Dark background.

Canvas. 27 in. \times 22½ in. (0.68 \times 0.57).

Formerly in the Collection of Mr. W. Anthony, Feb. 10, 1871, No. 418, and subsequently in that of Mr. E. A. Leatham.

Exhibited at the Guildhall, 1901, No. 123.

Curtis : "Velazquez," 1883, No. 211, p. 85.

Gensel : "Velazquez" (in *Klassiker der Kunst* Series), 1905, p. 128, places this in his list of doubtful works, and it would seem that the style is certainly widely divergent from that of the great Spaniard.

Lent by A. W. Leatham, Esq.

VELAZQUEZ.

56. LANDSCAPE WITH FIGURES.

Two horsemen meeting on a road, the one proceeding directly towards, the other directly away from, the spectator. The former, who is richly dressed and holds out his hand as if to give an order, rides a black horse, while the latter is mounted on a pie-bald. Beside them stands a man ; his hat lies on a large stone before him. A wood in the middle distance to the left, and beyond it a high point of land stretching out into the sea. Three principal figures.

Wood. 16 in. \times 11½ in. (0.40 \times 0.29).

This and the companion picture, No. 57 in this Exhibition, are said to have been, together with a rather larger landscape in the Stafford House Collection (Curtis, No. 52), formerly in the Royal Palace at Madrid. They were brought to England about 1814, by Mr. Bourke, Danish Minister to Spain.

Exhibited at the British Institution, 1816, No. 44.

Exhibited at the British Institution, 1835, No. 118.

Exhibited at the Guildhall, 1901, No. 101.

Waagen : "Art Treasures," 1854, vol. ii., p. 151, and vol. iii., p. 164.

Stirling : "Annals of the Artists of Spain," vol. iii., p. 1408.

Curtis : "Velazquez," 1883, No. 53, p. 27.

G. E. Ambrose : "Catalogue of the Collection of the Marquess of Lansdowne," 1897, No. 148, p. 120.

"Excellent examples of the graceful touch and the beautiful contour which distinguish Mazo's small figures are seen in the two little pictures belonging to the Marquess of Lansdowne. . . . In the outline and costume of the Dwarfs we seem to recognise two who were well known at Court : Don Sebastian de Morra and the English dwarf immortalised by Velazquez. These little figures have such charm that we should not venture to deny the possibility of their having received some last touches from Velazquez."—A. de Beruete y Moret : "School of Madrid," 1911. pp 112 and 113.

Lent by the Marquess of Lansdowne,⁵ K.G.

VELAZQUEZ.

57.] LANDSCAPE WITH FIGURES.

In the foreground a lady—evidently a person of distinction—sits on the ground ; she is completely enveloped in a black cloak, and wears a veil, which she is raising with her left hand. A tall cavalier stands bare-headed at her side ; behind him another cavalier, dressed in blue, also bare-headed. On the lady's right hand are two richly dressed dwarfs—one of these is said to be the

portrait of a favourite dwarf of Philip IV.—and behind her back a female attendant and a man in a monastic habit. Beyond these figures a group of four trees. Background of water and hills. Seven principal figures.

Wood. 16 in. \times 11½ in. (0.40 \times 0.29).

Exhibited at the British Exhibition, 1816, No. 46.

Exhibited at the British Institution in 1835, No. 119.

Exhibited at the Guildhall, 1901, No. 105.

See the companion picture, No. 56 in this Exhibition.

Lent by the Marquess of Lansdowne, K.G.

VELAZQUEZ

58. A SERVANT WITH A LETTER.

Plate XXIV.

Life-size, three-quarter length figure of a bearded man with bald forehead and wearing a wide collar and a dark dress buttoned down the front. With his right hand he draws aside an ornamental curtain. In his left hand is a paper inscribed with indecipherable characters which have been read *Velazquez*.
Canvas. 50½ in. \times 37½ in. (1.27 \times 0.95).

Not previously exhibited.

Curtis: "Velazquez," 1883, No. 206, p. 84.

Can this picture have any connection with the "Portrait of Ochoa, porter of the Palace," by Velazquez, which is mentioned in the Inventory of the Royal Palace of Spain in 1701? The late Señor A. de Beruete ("Velazquez," 1906, p. 161) includes such a picture among the works which have disappeared. It is probable that from it was made Goya's etching.

Lent by Lord Kinnaird.

VELAZQUEZ.

(1599—1660).

59. PORTRAIT OF POPE INNOCENT X.

Plate XXV.

Life-size, bust portrait. He wears a red silk *capa*, buttoned down the front, a silk *leretta* of darker red, and a white linen collar. His mouth is compressed, his ears prominent, his complexion fair, he has a grey moustache and ragged beard. Dark background.

Canvas. 31½ in. × 28 in. (0.80 × 0.71).

Giovanni Battista Pamfili was born 1574; he served as Auditor of the Rota, Nuncio to Naples, Legate Apostolic to Spain; he became Cardinal in 1627, and succeeded Urban VIII. (Barberini) as Pope, Sep. 15, 1644. He issued a Bull against the Peace of Westphalia in 1648, but his solemn protest was completely ignored. He had noble impulses, but Donna Olimpia Maidalchina, his deceased brother's wife, exercised a baneful influence over him. He promoted pro-Spanish Cardinals. He here appears to be about 70 years of age. He died Jan. 7, 1655.

In the collection of the Marqués de la Ensenada before 1772.

In the Royal Palace, Madrid, 1772, when it hung in the Passage to the Royal Pew.

In the Buen Retiro, Madrid, in 1789, and hung in the Queen's Oratory.

Captured at Vittoria, 1813.

Exhibited at the British Institution, 1828, No. 5.

Exhibited at the Royal Academy, 1887, No. 160.

Exhibited at the New Gallery, 1895, No. 54.

Exhibited at the Guildhall, 1901, No. 122.

Cumberland: "Anecdotes of Painters in Spain," 1782, vol. ii., p. 34.

Le Brun : "Recueil de Gravures au trait," 1809, vol. ii., p. 21.

Literary Gazette, Jan. 8, 1853.

Waagen : "Treasures of Art," 1854, vol. ii., p. 277.

Ciampi : "Innocenzo X Pamfili, e la sua corte," 1878.

"The work at Apsley House is a *chef d'œuvre*. . . . There is a splendid bronze bust, supposed to represent this Pope and to have been executed by Bernini or Algardi, preserved at the South Kensington Museum."—Stowe : "Velazquez," 1881, p. 60. For full details see Fortnum : "Bronzes in South Kensington Museum," 1876, p. 7, where reference is made to a replica of the bust in the Doria Palace, Rome.

Curtis : "Velazquez," 1883, p. 77, No. 187.

"The Holy Father, a man of coarse features and surly expression, and perhaps the ugliest of all the successors of St. Peter, was painted sitting in an easy chair. . . . Of this portrait Velazquez executed several copies, one of which he carried to Spain. The original is probably that which remains in the possession of the family in the Pamphili-Doria Palace at Rome : a fine repetition is now in the Collection of the Duke of Wellington at Apsley House."—William Stirling : "Velazquez and his Works," 1855, p. 158-159.

The Times, Jan. 3, 1887.

"A fine repetition, a little over-coloured, of the picture at the Hermitage."—*Athenæum*, Jan. 8, 1887.

"It is a replica of part of the great picture which still remains in the Palace of the Cardinal's family at Rome."—*The Times*, Jan. 14, 1887.

C. Justi : (translated by A. H. Keane) : "Velazquez and his Times," 1889, pp. 359-361.

Justi, following Curtis, is clearly in error in believing that this picture is to be identified with that sold at the Le Brun sale, in Paris in 1810; it measured 26 pouces \times 21 pouces (approx. 28 in. \times 22 in.).

Sir Walter Armstrong: "Life of Velazquez," 1896, pp. 76-78.

"In the bust at Apsley House, which is clearly by Velazquez himself, it is possible that some other hand has painted the background and the dress, although I am inclined to think that they too are by Velazquez, though probably later than the head. . . . As for the Duke of Wellington's picture, it is probably the study on which the larger portrait was afterwards founded. Its execution has been very rapid. On a reddish first painting the modelling has been built up with small square drags of the brush, following the forms, and laid with that vivid rightness which only comes of intense attention. There is no loading, no doing one thing twice, no impasto for its own sake. Three sittings appeared to have sufficed."—Sir Walter Armstrong: "Art of Velazquez," 1896, pp. 66-67.

"It is remarkable, too, that the stern and domineering countenance portrayed in Velazquez's portraits of Innocent X. does not accord with the personal character of the Pontiff. The face possesses solidity, vigour of touch and a firm massive impasto. . . . It is an exercise in the harmony of three reds—the carnations which, by the way, were said to be too florid for Innocent's, the deep damask rose of the cape, and the deeper red of the cap. Sir John Millais in his portrait of Cardinal Manning produced a superb exercise in a similar harmony of three reds."—*Athenæum*, March 21, 1896.

Somof: "Catalogue de la Galerie des Tableaux,"

Hermitage, St. Petersburg, 1899, vol. i., p. 186, No. 418, describes the picture in that Gallery which was once in the Walpole Collection.

Evelyn, Duchess of Wellington: "Catalogue of Pictures at Apsley House," 1901, vol. i.

Gensel: "Velazquez" in *Klassiker der Kunst* Series, 1905, p. 120.

"There are numerous old copies and imitations of the portrait of Innocent X., as indeed there are of most of the important works of Velazquez. One of these at Apsley House, the best of all we have seen, is considered genuine by many critics. The execution, however, is not so free as that of the works of Velazquez in his third manner, and the face lacks the accentuation and character of the original portrait."—A. de Beruete (tr. Poynter): "Velazquez," 1906, p. 88.

Lent by the Duke of Wellington, K.G.

VELAZQUEZ.

60. PORTRAIT OF DON FERNANDO OF AUSTRIA.

Bust, wearing a black robe and a *golilla*; clean shaven; and turned slightly to the right; fair hair with a shock falling over the right ear. Greyish brown background.

Canvas. 21½ in. × 17 in. (0.54 × 0.43).

Don Fernando was the second son of Philip III. and brother of Philip IV.

Not previously exhibited.

Lent by Señor Don José M. Muñoz

VELAZQUEZ.

61. PORTRAIT OF PHILIP IV. OF SPAIN.

Plate XXVI.

Full-length, life-size, about twenty-five years of age, standing with the right leg advanced and his

head turned three-quarters to the right. His head is bare, and he wears a short buff doublet over a coat of chain armour of which only a small portion shows below the neck; gold-embroidered sleeves and broad knee breeches; brown leather gauntlets; and long light-leather boots with golden spurs. Over his right shoulder and breast is a crimson scarf, with gold embroidered ends, which falls down his back; in his right hand he holds a baton, his left is on the hilt of his sword. To the right is a table, on which lies his light grey felt hat with partridge plume, wide band and a large pearl.

Canvas. 82½ in. × 47½ in. (2.09 × 1.20).

Philip IV., the son of Philip III. and Margarita of Austria, was born in 1605; he ascended the throne of Spain in 1621; in 1615 he married Isabel de Bourbon (1602-1644); and in 1649, as his second wife, Mariana of Austria. He died in 1665, having outlived by five years his Court painter Velazquez, who is said to have painted twenty-three portraits of him.

Possibly the picture formerly in the Collection of the Earl of Shrewsbury sold at Alton Towers, July 7, 1857, No. 152, and then described as "A most important work." In the possession of Nieuwenhuys, and subsequently in the collection of Mr. R. S. Holford.

Exhibited at Burlington House, 1887, No. 126.

Exhibited at the Guildhall, 1901, No. 124.

Curtis: "Velazquez," 1883, No. 107, p. 47.

"He seems ready to spring into the saddle and place himself at the head of his brave Castilians, and in fact during these first years he was continually expressing his determination to follow in the footsteps of Charles V. in the war against France, and leave the administration to his brother.

On the slender support of his legs the figure expands in its mantle like the crown of a pine-cone. The head, with its resolute side-glance, is somewhat more spirited, and the whole has a certain martial air, combined with a Spanish stiffness. . . . The picture has something of a Titian air despite the hardness which the artist has not yet overcome."

—Justi: "Velazquez," 1889, p. 112.

Gensel: "Velazquez" (in *Klassiker der Kunst* Series), 1905, p. 13.

Lent by Lt.-Col. Sir George L. Holford, K.C.V.O.

VELAZQUEZ.

(1599—1660.)

62. PORTRAIT OF A SPANISH GENTLEMAN.

Plate XXVII.

Bust-length, life-size portrait, of a man whose body is turned three-quarters to the left and who looks out at the spectator. He has dark hair and eye-brows, high cheek-bones, a dark moustache curled up at the ends, a small beard, short straight side-whiskers, and a sallow complexion. He wears a black robe, and a white linen collar (*golilla*). Dark background.

Canvas. 29 $\frac{1}{4}$ in. \times 25 in. (0.74 \times 0.63).

Mentioned in a MS. Inventory of the Royal Spanish Collection, in 1772, as a "Portrait with a Golilla," and as being in the studio of Don Andrés de la Calleja.

Described in a MS. Inventory of the Royal Spanish Collection, in 1789, as "Portrait of a Man, said to be Antonio Perez," and as hanging in the Queen's Oratory at the Buen Retiro Palace, Madrid.

Captured in 1813 at Vittoria, by the first Duke of Wellington.

Exhibited at the British Institution, 1828, No. 9, as "Portrait of a Spanish Gentleman."

Perhaps that exhibited at the British Institution in 1855, No. 11.

Exhibited at the New Gallery in 1895, No. 107, as "Portrait of a Man."

Ponz: "Viage," 1772-94, vol. vi., p. 49, mentions this picture as hanging in the Prince of the Asturias' Principal Saloon or Dining-room, in the Palace at Madrid.

"A $\frac{1}{2}$ half-length . . a very interesting and curious picture of the unfortunate Antonio Perez. It hangs near the portrait of Philip the Second."—Cumberland: "Catalogue of Paintings in the King of Spain's Palace at Madrid, 1787, p. 76.

Waagen: "Art and Artists," 1838, vol. ii., p. 298; refers to this picture as "A Portrait, said to be that of himself."

Waagen: "Treasures of Art," 1854, vol. ii., p. 277.

Curtis: "Velazquez," 1883, p. 85, No. 209.

"Formerly taken for a portrait of Velazquez by himself, although the form of the head is quite different. . . . The line of the bridge of the nose on the quite uniformly coloured cheek is indicated by no adventitious aid, yet all the forms are clear."—Justi: "Velazquez," 1889, p. 300.

"Formerly the two fine portraits of unknown Spanish Cavaliers in Apsley House and in Lansdowne House were taken for portraits of the master painted by himself. Both are executed in his second manner. . . . The latter lacks the steep forehead and wide lower jaw of Velazquez."—Justi: "Velazquez," 1889, p. 426.

"This splendid picture is, without doubt, authentic. The bust is in profile, the head turned three-quarters to the left, thus assuming the same position as those of the Count of Benavente and

Duke of Modena."—Beruete : "Velazquez" (tr. Poynter) : 1906, p. 48.

Evelyn, Duchess of Wellington : "Catalogue of Pictures at Apsley House," 1901, vol. i., p. 172.

Gensel : "Velazquez" in *Klassiker der Kunst* Series, 1905, p. 54.

Lent by the Duke of Wellington, K.G.

VELAZQUEZ (ascribed to).

63. PORTRAIT OF DOÑA MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

Plate XXVIII.

Bust, life-size, three-quarters to the left, about fifteen years of age, wearing a dark green dress with large puffed sleeves, a gauze collarette trimmed with a narrow ribbon, and having a large rosette in front ; her hair, which falls on to her shoulders, is smooth on the top but brushed off the forehead on to the ears over which it falls in abundance ; it is adorned on her left side with a rosette of brown ribbons, and a large pearl.

Canvas. 27 in. × 22 in. (0.68 × 0.55).

Exhibited at the New Gallery, 1895, No. 144.

Curtis : "Velazquez," 1883, No. 243, p. 95.

The Times, Dec. 28, 1895.

"Regardé comme le premier en date des portraits existants de la petite reine. . . Elle est encore coiffée à la mode autrichienne et porte dans les cheveux la perle historique."—Herbert Cook on "La Collection de Sir F. Cook," in *Les Arts*, 1905, p. 12.

This must be one of the earliest portraits painted of the young Austrian princess. At the age of fourteen she was married to the King, her uncle, as his second wife. Her hair is worn long, *i.e.*, before she adopted the Spanish coiffure of the time.

"Velazquez was not able to paint the portrait of Queen Mariana of Austria until after his return from Italy in 1651. The princess was married to Philip IV. in 1649 at the age of fourteen, during the absence of the painter. Philip, desirous, as was only natural, of possessing a likeness of his young wife, and, seeing that the return of his favourite painter was likely to be greatly delayed, ordered the son-in-law of the master, Mazo, to paint the first portrait of the Queen."—A. de Beruete, "Velazquez," 1906, p. 101.

The suggestion is here made for the first time that this may be the portrait in question. The handling is certainly not Velazquez's own.

Mariana wears in her hair the famous pearl called "La Pellegrina" which was highly esteemed as one of the most precious possessions of the Spanish Crown. The pearl itself is half rubbed out, probably from its having been wetted and cleaned from time to time by the inquisitive to bring out its lustre.

Lent by Sir Frederick Cook, Bart.

VELAZQUEZ.

64. QUEEN MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV.

Plate XXIX.

Three-quarter length, life-size figure, standing and turned towards the left. She wears a black hooped silk dress and basque, the borders of which are trimmed with silver *galons*. Her face is rouged, her red hair is dressed in concentric rolls and decorated with feathers; she wears a scalloped collarette, above which is a bertha of gathered tulle; a double row of pearls crosses from one shoulder to the other. Her right hand rests on the back of a chair placed beneath a crimson

curtain. She wears black bracelets and rings. A large handkerchief falls loosely from her left hand by her side. A bronze clock is on the table, covered with a red cloth, in the right background. *Canvas.* 57 in. \times 44 in. (1.44 \times 1.11).

Doña Mariana was the daughter of Ferdinand III., Emperor of Austria, and of Philip IV.'s sister Maria. She was betrothed to Don Balthazar Carlos (1629-1646), the eldest son of Philip IV. and Isabel de Bourbon. After the sudden death of Don Balthazar, she in 1649 married, as his second wife, Philip IV. (1605-1665) who was thirty years her senior. Her "simple, hearty German ways" were a source of some uneasiness, and her amusements were not altogether of the most intellectual. In time, however, her features, under the constraint of Spanish etiquette, became "impressed with that haughty and wearied expression peculiar to Spanish royalty," only in her case this was associated with a sour contraction of the mouth that betrayed her character. She was already called "the stubborn and stiff-necked German." The air of fretful weariness gives a look of age. She was also painted by Mazo, and by Carreño. She died in 1696.

This portrait was given by Ferdinand VII. to Canon Lopez Cepero, in exchange for two pictures by Zurbaran now in the Prado (No. 1236-7). When in trouble, owing to his political opinions, Cepero parted with this canvas to Señor Rodenas (died 1827), whose widow sold it to General John Meade. At the Meade sale, June 26, 1847, it passed to Mr. Beauclere who sold it to Richard Ford.

Exhibited at the British Institution, 1852, No. 57.

Exhibited at Burlington House, 1873, No. 125.

Exhibited at Burlington House, 1890, No. 132.

Exhibited at the New Gallery, 1895, No. 55.

Included in the 3rd Exhibition of Fair Women, Grafton Galleries, May 1910, No. 40.

Thought by some to be possibly the picture mentioned by Cean Bermudez, "Diccionario," 1800, vol. v., p. 179.

"Till of late women wore farthingales of a prodigious bigness; this fashion was very troublesome to themselves as well as to others. There were hardly any doors wide enough for them to go through; but they have left them off now."—Marie C. de la Motte, Countess d'Aunoy: "The Lady's Travels in Spain," 1808, vol. i., p. 307, Letter viii.

"Merely a replica of a part of the 'Portrait of Mariana' in the Prado (No. 1191)."—Curtis: "Velazquez," 1883, No. 241, p. 95.

Justi: "Velazquez," 1889, pp. 395-401.

"Differing so little from the Prado picture that it may be fairly called an original replica of it. . . . In all these examples the black and white dress indicates that the sitter was, as Mr. Curtis suggested, in mourning for the Infante Fernando Thomas, who died in 1659."—*Athenæum*, Jan. 4, 1896.

"This picture was, I think, painted a year or two after the Prado example. The lady is visibly older, and she has now acquired that 'worried' scornful expression which increased as she grew older (*vide* del Mazo's later portraits), notably in the fine late portrait in the Cook Collection. Careful comparison of the costume details in the two pictures, moreover, strengthens this view. There is one detail of great interest in your picture amongst many others which I do not think is to be found in the Madrid portrait, it is the large pearl in the hair under the white feather. This is the famous pearl called 'La Pellegrina,' said to be almost as large as a pigeon's egg, which belonged to

Isabella La Catolica and afterwards passed on from Queen to Queen as one of the most precious possessions of the Spanish Crown.”—Extract from a letter from the late Sir Charles Robinson to Captain Ford, in 1909.

Lent by Captain Ford and John Ford, Esq.

THROUGH THE DOORWAY.

JUAN CARREÑO DE MIRANDA.

(1614—1685.)

65. PORTRAIT OF THE WIDOWED QUEEN, MARIANA.

Life-size, nearly full-length, portrait of the Queen wearing the black and white robes of a Nun. She is turned three-quarters to the left and seated in a black chair, on the left arm of which she rests her hand; a brown curtain is looped up above her head, and discloses the grey wall in the middle distance. Seen through a window on the left are two nuns, near whom are a kneeling dwarf, a fair-haired girl and a little boy in knickerbockers; in the distant background against the arched recess of the wall is a statue; to the left a cupboard.

The Queen holds in her right hand a letter with an indecipherable inscription.

Canvas. 53 in. \times 42 in. (1.34 \times 1.06).

Formerly in the Collection of Sir J. C. Robinson.

Exhibited at Burlington House, 1880, No. 250, as the work of Mazo.

A replica, on a smaller scale, of the portrait of the widowed Queen which was formerly in the Collection of the Earl of Carlisle at Castle Howard, and has lately been presented to the National Gallery. That picture, which was exhibited at Burlington House, 1912, No. 91, is signed by De Mazo and dated 1665 (or 1666). The present work appears to be by Carreño, who was Court Painter after Velazquez's death. Doña Mariana became a widow in 1665, and in accordance with Spanish etiquette adopted the style of dress here shown. In the background her son, Charles II., is seen, about four years of age, with several other figures in attendance.

A third version is mentioned by Curtis ("Velazquez," 1883, p. 319) as being by Mazo and in the Villahermosa Collection at Madrid.

Lent by Sir Frederick Cook, Bart.

LARGE GALLERY—*continued.*

VELAZQUEZ.

66. A CONVERSATION OF SPANIARDS. Plate XXX.

Beneath the arch of a building in partial ruin stand four small full-length figures; one, wearing a grey cloak, has his back to the spectator, while the man on the right has red knee-breeches, a red cloak, and wide lace collar. More to the right is a horse with a pack-saddle; trees near by, a mountainous landscape in the distance.

Canvas. 31 in. × 37 in. (0.78 × 0.93).

Bought in Spain by Thomas, second Lord Grantham, who was then Ambassador at that Court, by the advice of Mengs in 1775.

The group of which this picture is composed appears to have been a favourite one with Velazquez, as there is a precisely similar one in the large picture of "Philip IV. of Spain hunting the Wild Boar," now in the National Gallery (No. 197).

Lent by Lord Lucas.

VELAZQUEZ.

(1599—1660.)

67. PORTRAIT OF OLIVARES.

Bust length, turned to the left; he wears a black dress, and over it a cloak, which partly conceals the green Cross of Alcantara on his breast, and a *golilla*, or stiff linen collar.

Canvas. 26½ in. × 22½ in. (0.67 × 0.57).

Don Gaspar de Guzman Conde-Duque de Olivares (A.D. 1587–1645) was the second son of Conde Enrique, Ambassador to Sixtus V., Viceroy of Sicily and Naples and Governor (*Alcaide*) of the Alcazar in Seville. His grandfather, the first count, was a general under Charles V. At first intended for the Church, he exchanged the "scholastic toga" for the cloak and sword. Attracted to Madrid in 1615 by the Duke of Lerma, he was

appointed Chamberlain. At the death of Philip III. his chance came, and before long he successfully contrived to sow seeds of discord between the King and the Queen. Created Duke of San Lucar (hence his title of Count-Duke), he turned politician. In due time all "wished him dead," but he had made himself indispensable to Philip IV. "One of those fateful men that their evil genius reserves for states on the decline," he ruled his Sovereign "not as Minister, but as the unrestrained controller of all State affairs." The defiant and unfortunate rival of Richelieu, he for twenty-two years directed the policy of Spain; he yet lacked the political temperament. Devout and even of a superstitious nature, we fancy we see rising to the surface his early ecclesiastical training, for there is certainly a smack of priest-craft in his fondness for cabal and indirect ways. The portrait of him, formerly in the Dorchester House Collection, is the most important one of him in Velazquez's earliest Sevillian style. Hump-backed, the deformity was masked by the artist's skilful arrangement of costume. Driven from office in 1643, he was even denounced to the Inquisition shortly before his death in 1645.

"Purchased from the celebrated Madrid Gallery of General Meade."—Richard Ford.

Exhibited at Burlington House, 1870, No. 46.

Exhibited at Burlington House, 1895, No. 114.

Exhibited at the New Gallery, 1895, No. 45.

Exhibited at the Guildhall, 1901, No. 135, "painted about 1642."

"A repetition with variations of the portrait in the Hermitage and Dresden Galleries."—Curtis: "Velazquez," 1883, No. 177, p. 73.

Justi: "Velazquez," 1889, pp. 113-120.

Lent by Captain Ford.

DEL MAZO.

(1612—1667.)

68. PORTRAIT OF A CORREGIDOR.

Full-length, life-size portrait of a man with long black hair and a small moustache. He wears a black dress slashed on the left, white collar and cuffs, knee-breeches and a sword. His right hand is on his breast, his glove in his gloved left hand. His left foot is advanced, and his body casts a shadow on to the right foreground. Dark yellow background.

Canvas. 76 in. \times 42½ in. (1.93 \times 1.07).

This would seem from Curtis to be the picture in the Aguado sale, 1843, as a Velazquez and sold as a Murillo at Joseph Parkes' sale, May 8, 1858.

Perhaps identifiable with the full-length of a "Corregidor" described by a writer, probably F. G. Stephens, in the *Athenæum*, Oct. 21, 1882, p. 534, as being in the Collection of Frederick Leyland, at Woolton Hall, near Liverpool. (See Curtis, p. 383.)

The attribution to Del Mazo is now made for the first time.

The technique agrees in all respects with the full-lengths of Prince Balthazar Carlos and of Doña Mariana, both in the Prado at Madrid.

Lent by Sir Frederick Cook, Bart.

ALONSO CANO.

(1601—1667.)

69. THE DEAD CHRIST.

Plate XXXI.

A Pietà, or rather a "Dead Christ supported by a ministering Angel." The dead Christ, His body partly covered by a white shroud, and having wounds in His hands, reclines nearly in profile to the left on the table of rock which occupies the right foreground. His

eyes are closed, and His head weighed down with suffering. Further back, and more to the right, a winged angel in purple robe supports Him, and places the fingers of the right hand on the wound in His side. In the right bottom corner are the crown of thorns, the nails and a metal basin. Dark background.

Signed, on the rock in the right foreground, with the painter's monogram.

Canvas. 62 in. by 39½ in. (1.57 × 1.00).

Not previously exhibited.

Lent by Señor Don Pablo Bosch.

MURILLO.

(1618 (?)—1682.) Plate XXXII.

70. THE MADONNA AND CHILD: "LA VIRGEN DEL ROSARIO."

Full-length life-size figures. The Virgin wears a red robe and a yellow kerchief; a blue mantle lined with yellow falls from her knees on to the ground. The Child wears a dainty white robe, and a sash edged with green and having a yellow fringe.

Canvas. 65½ in. × 44 in. (1.66 × 1.11).

Formerly in the Sacristy of the Convent of the Shod Carmelites (*Carmelitas Calzados*) at Seville. Purchased from Julian Williams, the Consul, in 1834.

Exhibited at the New Gallery, 1895, No. 123.

Ponz: "Viage de España," 1786, vol. ix., p. 103.

Cean Bermudez: "Carta," Cadiz, 1806, p. 98.

"The expressions are very sweet and tender, but they are rather more sentimental than true pathos warrants, and this shows that it is a late picture of the master."—*Athenæum*, August 18, 1877, p. 216.

: Murillo, 1883, No. 87, p. 152.

A. L. Mayer: "Murillo" (in *Klassiker der Kunst* Series), 1913, p. 27.

Lent by Sir William Eden, Bart.

MURILLO.

71. PORTRAIT OF A MAN. Plate XXXIII.

Full-length, life-size, full face standing towards the right; he has a small moustache. He wears a black dress with sleeves slashed with white, large falling white lace collar and white cuffs, white stockings, and black shoes with bows. He holds his gloves in his right hand; in his left his hat; a cloak hangs over his left arm. He is standing on a terrace. A curtain in the architectural background; sky seen through an opening to the left. *Canvas.* 81 in. \times 43½ in. (2.05 \times 1.10).

Exhibited at the Burlington House, 1893, No. 107.

Exhibited at the New Gallery, 1895, No. 32.

Lent by W. G. Rawlinson, Esq.

PANTOJA.

(1551—1610.)

72. PORTRAIT OF PHILIP III.

Full-length, life-size, standing three-quarters to the right. He has fair hair, a small beard and moustache. Trunk hose, breast plate damascened in gold, wide ruff, and wearing the Order of the Golden Fleece. His right hand holds a stick; his left hand on his hip, and a sword at his side. He wears spurs; his helmet and gauntlets in the foreground. Red curtain to the left; expansive landscape in the right distance.

Philip III. (1578—1621), the son of Philip II. and his fourth wife, inherited the beliefs of his father, but no share of his industry.

Canvas. 79 in. \times 46 in. (2.00 \times 1.16).

Not previously exhibited.

Lent by Baroness Deichmann.

ALONSO CANO.

73. THE ASSUMPTION OF THE VIRGIN.

In the centre of the foreground is the empty sepulchre; its displaced cover is on the ground on the further side of the figure of a bearded apostle in the left foreground. A younger apostle kneels on the right and rests his left hand on the edge of the tomb, while his right is on his breast. He gazes with emotion at the sepulchre from which the Virgin has risen. Formerly in the collection of Earl Cowley, at one time Minister to Madrid. The bald-headed old man on the right is reputed to be a portrait of the painter.

Canvas. 109 in. \times 85 in. (2.76 \times 2.15).

Exhibited at the New Gallery, 1895, No. 142.

A drawing by Cano with a somewhat similar composition is seen in the British Museum (both are illustrated in the *Burlington Magazine*, vol. xi., p. 321). Nevertheless, Dr. Voss in *Der Cicerone*, 1910, pp. 5-11, in an article entitled "Die falschen Spanier," calls this picture a typical work of Ribera's School in Naples, and proposes to give it to Massimo Stanzioni—*i.e.*, to an Italian painter.

Lent by Sir Frederick Cook, Bart.

JUAN PANTOJA DE LA CRUZ.

(1551—1610.)

74. PORTRAIT OF MARGARET OF AUSTRIA, WIFE OF PHILIP III.

Full-length, life-size, standing to the left; she wears a richly brocaded brown dress with white embroidered under-sleeves, white lace ruff, jewelled head-dress, large chain of pearls and jewels; her right hand rests on a chair on the left; her left

holds a handkerchief; red curtain background to the right.

Canvas. 79 in. × 45 in. (2.00 × 1.14).

Exhibited at Leeds, 1868, No. 324 or 346.

Exhibited at the New Gallery, 1895, No. 118.

This picture seems to have some affinity with the art of Sustermans.

Lent by Sir John Stirling-Maxwell, Bart.

JUAN PANTOZA DE LA CRUZ.

75. PORTRAIT OF MARGARET OF AUSTRIA, QUEEN CONSORT OF PHILIP III. Plate XXXIV.

Whole-length, life-size, standing towards the left, wearing a white dress richly embroidered, with slashed sleeves, a large ruff raised behind; with her right hand she touches the illuminated prayer-book on the table on the left.

Canvas. 83½ in. × 51¼ in. (2.11 × 1.30).

Margaret of Austria was born 1584, died 1611.

Formerly in the Collection of James II.

Exhibited at Leeds, 1868, No. 423.

Lent by His Majesty the King. (From Buckingham Palace.)

MURILLO.

(1618 (?)—1682.)

76. THE VIRGIN AND CHILD: "THE SANTIAGO MADONNA."

Plate XXXV.

Full-length, life-size figure of the Virgin, a dark-haired young woman, who is seated towards the right, on a stone bench. She wears a robe of reddish brown hue, showing white under-sleeves, with dark blue drapery over the knees. Her long hair falls over her right shoulder. White drapery

is placed on her lap beneath the Infant Saviour, who catches playfully at His mother's hair with His right hand, and with His left seizes the neck of her dress. The back-ground is of a luminous dark brown tone.

Canvas. 64 in. \times 42 $\frac{3}{4}$ in. (1.62 \times 1.08).

Formerly the altarpiece of the Chapel in the Palace of the Marqués de Santiago, at Madrid. It was acquired and brought to England in 1809, by Mr. Buchanan's agent, Augustus Wallis. With difficulty it was conveyed to England, via France and Antwerp, being detained at the latter place during the siege by the English. On its arrival in this country, in 1809, it was purchased by Lord Berwick, who retained it until 1825. From 1832 in the Collection of Lord Overstone.

Exhibited at Manchester, 1857, No. 642.

Exhibited at Burlington House, Old Masters, 1871, No. 193.

Exhibited at the New Gallery, 1895, No. 72.

Exhibited at the Guildhall, 1901, No. 80.

Palomino: "Museo Pictorico," 1715, vol. iii., p. 421.

Buchanan: "Memoirs," 1824, vol. ii., pp. 221 and 234.

Waagen: "Treasures of Art," 1854, vol. ii., p. 141.

Curtis: "Works of Murillo," 1883, No. 95, p. 154.

Stirling-Maxwell: "Annals of the Artists of Spain," 1891, vol. iv., p. 1611.

The late Señor A. de Beruete, writing on the Guildhall Exhibition of Spanish Pictures, in the *Gazette des Beaux Arts*, Sept., 1901, p. 258, referred to this as "an authentic example by Murillo of a subject that was so dear to him." W. Bürger (Thoré): "Trésors d'Art en Angleterre," 1860, p. 127.

Temple: "Catalogue of Pictures forming the

Collection of Lady Wantage," 1902, p. 96, No. 153.
A. L. Mayer: "Murillo," in the *Klassiker der Kunst* Series, 1913, p. 65.

Lent by Lady Wantage. (From Carlton Gardens.)

MURILLO.

(1618 (?)—1682.)

77. TWO FRANCISCAN MONKS.

Full-length, life-size figures. In the right foreground a monk is seated on the ground, apparently ill or dead, and resting his back against a tree. His companion, standing behind him and more to the left, places both hands on the sick man's head and looks up as if imploring a blessing. Conventual buildings in the left distance.

Canvas. 63 in. × 42 in. (1.60 × 1.06).

"Sometimes called the 'Good Samaritan.' It was painted for the small cloister of the Franciscan Convent at Seville. This picture, which was too stiff to be rolled up, was in Marshal Soult's hurried flight after Salamanca left behind in the Alcazar. It afterwards fell into the possession of Julian B. Williams, the Vice-Consul of Andalusia, of whom it was purchased in 1831."—Richard Ford.

Offered for sale by Richard Ford at Rainy's auction rooms, June 9, 1836 (No. 48), and bought in.

Exhibited at the New Gallery in 1895, No. 51.

Lent to the National Gallery, 1911-13.

Stirling: "Annals of the Artists of Spain," 1891, vol. iii., p. 99; and vol. iv., p. 1629, as "A Franciscan praying over the dead body of a Grey Friar."

"The expression in both the heads is very speaking. The blackness of the shadows indicates the very earliest period of the master."—Waagen: "Treasures of Art," 1854, vol. ii., p. 224.

"When Murillo returned from Madrid, in 1645,

a project was on foot to adorn the small cloister of the Convent of San Francisco with eleven paintings to be life-size. For this purpose money had been collected by one of the brotherhood, but the sum of money was so small that all the artists of repute had declined to undertake the work. Murillo, however, being needy, accepted their offer, although the monks greatly doubted his ability. . . . But on the completion of these works all the connoisseurs were greatly astonished, and wondered how Murillo had acquired so admirable a manner. The painter was no longer obscure, he became famous at once, and was sought after by all. Employment was heaped upon him, and it was by the merit and fame he thus acquired that he obtained the favour of Doña Beatriz de Cabrera y Sotomayor, whom he married in 1648. . . . These paintings mark so important an epoch in the life of the artist that no biographer of Murillo omits to mention them.”—Curtis: “Murillo,” 1883, No. 400, p. 271; and No. 268, pp. 223-5.

Those pictures include the “The Miracle of St. Diego” or “The Angels’ Kitchen,” now in the Louvre (No. 1716); “St. Diego Blessing a Pot of Soup,” now in the Academy of St. Fernando at Madrid, which also contains the “St. Francis listening to Music”; the “St. Giles before Pope Gregory IX.,” in the Collection of Mr. Napier Miles (No. 156 in this Exhibition) and this picture A. L. Mayer: “Murillo,” in the *Klassiker der Kunst* Series, 1913, p. 10.

Lent by Captain Ford.

ALONSO SANCHEZ COELLO.

(1531 (?)—1588.)

78 PORTRAIT OF A LADY.

Full-length, life-size, standing three-quarters to the left. Her right hand rests on a table on which

are flowers in a vase. She wears a white dress patterned with floral sprigs, and a richly embroidered overdress. Gloves in her right hand; a curtain hanging on the right.

Canvas. 80 in. × 44 in. (2.03 × 1.11).

Not previously exhibited.

Lent by Lieut.-Col. Sir George L. Holford, K.C.V.O.

MURILLO.

79. FAITH PRESENTING THE EUCHARIST: THE CHURCH TRIUMPHANT. Plate XXXVI.

Life-size figures. In the centre Faith, wearing a white robe, a red cloak and a light blue mantle, is turned three-quarters to the right and seated on clouds. She holds the Host in her right hand, and a gold and a silver key in her left which is placed on the book that rests on her knee. Above the Host is the Holy Dove. To the left is a winged angel, who holds a scroll inscribed "*In finem dilexit eos. Joannis, cap. xiii.*" On the right grouped on earth are men, a woman and a child. Angels in the clouds.

Canvas, originally semi-circular but now rectangular. 65½ in. × 99 in. (1.96 × 2.50).

The church of Santa Maria de Blanca, in Seville, being finished in 1656, the Prebendary of the Cathedral, who was a friend of Murillo's, employed him to paint for the church four semi-circular pictures, two for the naves and two for the aisles. The two latter are in the Academy of San Fernando, Madrid. This one was painted for the epistle side of the nave, and originally had as its companion the "Immaculate Conception" now in the Louvre, No. 1708 (538). Brought from Spain by General Faviers, but it was not included in his sale in 1837. Subsequently it passed into the Pourtales Collec-

tion, March 27, 1865 (No. 199), and into the Lyne-Stephens sale May 10, 1895 (No. 324).

Exhibited at the Burlington Fine Arts Club, 1908, No. 16.

Ortiz de Zuniga: "Annales," Madrid, 1677, p. 871.

Curtis: "Murillo," 1883, No. 231, p. 207.

Lent by Sir Alexander Henderson, Bart., M.P.

[*Note. Below this picture, No. 99 is now shown on a screen.*]

MURILLO.

(1618 (?)—1682.)

80. THE PRODIGAL SON FEASTING.

Plate XXXVII.

Six figures, about three-quarter life-size. The scene takes place on a terrace with a tiled pavement. In the left foreground a musician, seated on an ornate stool, is playing a guitar. Further back, and in the centre of the composition, a table is spread with a cloth and on it a dainty meal is set. A little dog peeps out from under it. The Prodigal Son, wearing a red doublet and a plumed hat, is seated on the far side of the table. He receives a cup of wine on a salver offered him by a page. The Prodigal places his left arm on the shoulder of a luxuriously dressed courtesan, who is seated by his side and regards him amorously. At the end of the table, and more to the right, is seated another courtesan in gay attire. Between the two ladies a male attendant is about to place a dish on the table. In the left middle distance is an architectural setting with a rich red curtain suspended from columns, and a buffet surmounted by rich gold plate. In the distance to the right a landscape, with the gateway of an enclosed park.

Canvas. $41\frac{1}{2}$ in. \times $53\frac{1}{2}$ in. (1.05×1.35).

This is one of a set of six pictures, illustrating the Parable of the Prodigal Son, now in the Collection of Mr. Otto Beit. The original sketches for four of them are in the Prado. Five of the finished pictures formerly belonged in turn to the Marqués de Narros at the Château de Campo Zarana, to Don José de Madrazo, and to the Marquis de Salamanca in whose sale, June 3, 1867, they were included. They then passed to the Earl of Dudley, and were purchased from him. The sixth, "The Prodigal Son's Return," became separated from the rest. It is included in the present Exhibition (No. 84).

Exhibited at Burlington House, 1871, No. 412.

Exhibited at the Guildhall, 1901, No. 95.

Chronique des Arts, June 9, 1867, p. 1.

Curtis: "Murillo," 1883, No. 183-192, pp. 193-5.

"Of the Six, the 'Feast' is the richest in colour and incident."—*The Times*, Jan. 17, 1896.

"L'influence de Ribera se fait sentir dans cette toile, d'un beau coloris. On sait d'ailleurs qu'avant d'arriver au développement des qualités personnelles dont il donne plus tard tant de preuves éclatantes, Murillo s'inspira de la manière de l'Espagnolet."—A. de Beruete on "Exposition du Guildhall de Londres" in *Gazette des Beaux Arts*, 1901, vol. xxvi., p. 258, where he points out that this is an early work.

"The subject may be taken from a parable, but the treatment is purely of the world; and, so regarded, the picture is a delightful work, though as is not uncommon with Murillo, the shadows have darkened somewhat."—*The Times*, April 27, 1901.

Dr. Bode: *The Art Collection of Mr. Alfred Beit*, 1904, pp. 6-7, 51-52.

A. L. Mayer : *Die Sevillaner Malerschule*, 1911, p. 174.

A. L. Mayer : " Murillo " (in *Klassiker der Kunst* Series), 1913, p. 111.

Companion picture to No. 84.

Lent by Otto Beit, Esq.

ALONSO SANCHEZ COELLO.

81. PORTRAIT OF WENCESLAUS, ARCHDUKE OF AUSTRIA.

Plate XXXVIII.

Half-length, life-size, standing towards the right wearing a dark jacket over a crimson vest, a black cap with a red feather in it ; a chain round his neck ; his left hand on the hilt of his sword.

Canvas. 39½ in. × 32 in. (1.00 × 0.81).

The Archduke (*b.* 1561, *d.* 1578) was the sixth son of Maximilian II., Emperor of Germany, and Mary of Austria, daughter of Charles V.

Formerly in the Collection of Louis Philippe, and purchased May 13, 1853, No. 304 by Queen Victoria.

Exhibited at Leeds, 1868, No. 265.

Lent by His Majesty the King. (From Buckingham Palace.)

ALONSO SANCHEZ COELLO.

82. PORTRAIT OF RUDOLPH, ARCHDUKE OF AUSTRIA.

Plate XXXIX.

Half-length, life-size, standing towards the right wearing dark greenish vest with gold buttons and light sleeves, light quilted trunks and a narrow ruff. His right hand on his hip. Aged 16.

Canvas. 38¾ in. × 31½ in. (0.98 × 0.80).

The Archduke (*b.* 1552, *d.* 1612) was the second son of Maximilian II., Prince of Hungary, and afterwards Rudolph II., Emperor of Austria.

Formerly in the Collection of Louis Philippe, and purchased at the sale in May, 1853, by Queen Victoria.

Not previously exhibited.

Lent by His Majesty the King. (From Buckingham Palace.)

MURILLO.

(1618 (?)—1682.)

83. THE PRODIGAL SON'S RETURN.

Plate XL.

The aged father, standing upon the threshold of his dwelling, throws his arms round his penitent son, whose countenance bespeaks the hardships of his husk-eating time; the embroidery on his tattered robe denotes the splendour of his former riotous living. The son kneels in the foreground, almost in profile to the right, and is welcomed by a little white dog which leaps up at him. In the middle distance to the left, a man, carrying an axe, and a boy lead forward the fatted calf. In the right foreground servants approach, holding in their hands a light blue silk dress, shoes, and a ring. A composition of nine figures.

Canvas. 93 in. × 102 in. (2.36 × 2.59).

The Corporation of the Brotherhood of the Holy Charity, which included the Hospital of San Jorge, existed in Seville from very early times. By the middle of the 17th century it had fallen into great poverty and decay, and through negligence or knavery its property had dwindled to nothing. The church having become a roosting-place for pigeons, Mañara, about 1661, decided to dedicate to it his life and fortune, and to raise the funds necessary to restore the hospital. By the time of his death, the restoration was practically complete. Murillo had become a member of the brotherhood of the hospital on June 14, 1665,

and between 1670 and 1674 was called upon to adorn the walls of its church with eight large pictures. These works of the riper years of Murillo's activity are esteemed among his noblest efforts.

Those originally placed on the Gospel side were :— (1) "Moses striking the Rock," still in the Caridad ; (2) the present picture ; (3) "Abraham and the Angels," also one of the Stafford House Collection ; and (4) "San Juan de Dios," still in the Caridad. Those on the Epistle side were :— (5) "The Miracle of the Loaves and Fishes," in the Caridad ; (6) "Christ Healing the Paralytic," now in the Collection of Captain Pretymann, at Orwell Park ; (7) "St. Peter in Prison," in the Hermitage Gallery at St. Petersburg ; and (8) "St. Elizabeth of Hungary Healing the Sick," formerly in the Academy of San Fernando, Madrid, but since 1902 in Prado, at Madrid (No. 993). Five of the pictures were "conveyed," or rather appropriated, by Marshal Soult, whose "charity began at home," as it has well been said. A keen man of business, he was always able to defend his title to them, and none of the pictures found in his possession at the Peace was restored to Spain.

In 1823, Soult, the plunder-master general, consulted Buchanan, the picture dealer, and for a time it seemed as if one or more of these pictures would be acquired by the British Government. However, in 1835, the Duke of Sutherland acquired the "Return of the Prodigal Son," the "Abraham and the Angels," and one other.

Exhibited at the British Institution, 1836, No. 22. Companion picture to "Abraham and the Three Angels," in the Stafford House Collection. [(Curtis, No. 1, p. 115).

Ponz : "Viage de España," 1786, vol. ix., p. 147

Buchanan : "Memoirs," 1824, vol. i., pp. 44 and 346-7.

Réveil : "Musée de Peinture," 1829, vol. v., p. 301.

Mrs. Jameson : "Private Galleries," 1844, p. 191. *Athenæum*, May 29, 1852, pp. 609-610.

Waagen : "Treasures of Arts," 1854, vol. ii., p. 67.

Tubino : "Murillo," 1864, p. 90 *note*.

Curtis : "Murillo," 1883, No. 193, p. 195 ; and pp. 115-117.

Stirling-Maxwell : "Annals of the Artists of Spain," 1891, vol. iii., p. 1014-1028, where a plate shows the interior of the church of the hospital.

A. L. Mayer : "Murillo," in *Klassiker der Kunst* Series, 1913, p. 126.

A. L. Mayer : *Die Sevillaner Malerschule*, 1911, p. 171.

See under No. 84.

Lent by the Executors of the Duke of Sutherland, K.G.

MURILLO.

(1618 (?)—1682.)

84. THE PRODIGAL SON'S RETURN.

Five figures, about three-quarter life-size. In the foreground to the right the Prodigal Son scantily clad, falls on his knees before his father, who embraces him tenderly. Behind the father, but more to the left and before the porch of the house stand, in attitudes of contemplative pity, the mother, an attendant and two other sons. In the centre distance are buildings and in the right distance a gate-way, through which the fatted calf is being led.

Canvas. 41½ in. × 53 in. (1.05 × 1.34).

For the pedigree see under No. 80.

This one became temporarily separated from the original set of six pictures, but how, and exactly when, is not known. About 1856, this one was presented by Queen Isabella to Pope Pius IX., who placed it in the Vatican; but in 1872, Lord Dudley acquired it from the Pope in exchange for a "Holy Family" by Bonifazio, and a "Virgin and Child enthroned with Angels" by Fra Angelico.

Exhibited at Burlington House, 1871, No. 419.

Exhibited at the New Gallery, 1895, No. 129.

Curtis: "Murillo," 1883, No. 192, p. 195.

"But regarded as an acquisition, by far the most interesting is the last, 'The Prodigal's Return,' for this was obtained by Lord Dudley, by exchange and purchase, from no less a person than the Pope himself. He used to be immensely proud of this feat, declaring that he was the only man in modern times who had ever induced the Holy Father to sell a picture; but he could not bear to have an incomplete series, and it piqued his fantastic disposition to complete it in those very peculiar circumstances. What the picture cost him . . . was never exactly known; but he certainly gave in exchange a Bonifazio and a beautiful Fra Angelico, and some say that in addition he built, or at least furnished, a church."—*The Times*, Jan. 17, 1896.

Bode: *The Art Collection of Mr. Alfred Beit*, 1904, p. 52.

It will be of interest to compare this picture, a work of Murillo about 1660-1680 (A. L. Mayer: "Murillo," in *Klassiker der Kunst* Series, 1913, p. 115) with another of the same subject, but different treatment, from the same hand at a later moment in his career, and here exhibited (No. 83). Companion picture to No. 80.

Lent by Otto Beit, Esq.

ALONSO SANCHEZ COELLO.

85. PORTRAIT OF ERNEST, ARCHDUKE OF AUSTRIA.

Half-length, life-size, standing towards the left, wearing a dark vest with gold buttons and light sleeves, light-coloured quilted trunks and a narrow ruff. His left hand on the hilt of his sword. Aged 15.

Canvas. 39 in. \times 31 $\frac{5}{8}$ in. (0.99 \times 0.80).

The Archduke (*b.* 1553, *d.* 1595) was third son of Maximilian II.; and Governor of the Low Countries.

Formerly in the Collection of Louis Philippe, and purchased at the sale, May 13, 1853, No. 303, by Queen Victoria.

Not previously exhibited.

Lent by His Majesty the King. (From Buckingham Palace.)

FRANCISCO ANTONIO MENENDES.

86. PORTRAIT OF MARIE LOUISE, GABRIELLE OF SAVOY, QUEEN CONSORT OF PHILIP V. OF SPAIN.

Life-size to the waist, three-quarters to the left, wearing a red and gold mantle and lace fichu and high head-dress with lace falling to her shoulders, holding some orange blossoms in her right hand.

Canvas. 32 $\frac{1}{2}$ in. \times 24 $\frac{1}{2}$ in. (0.82 \times 0.62).

Marie Louise was born 1688, died 1714.

Formerly in the Collection of Louis Philippe, and purchased May 7, 1853, No. 139 by Queen Victoria.

Not previously exhibited.

Lent by His Majesty the King. (From Buckingham Palace.)

CENTRAL GALLERY.

On a Screen in this Gallery are now shown No. 5 and No. 6.

MURILLO.

(1618 (?)—1682.)

5. A POULTRY YARD.

Plate II.

High up in the centre a turkey struts forward against the architectural background on the right; on the left is a white rabbit; on the right a duck with two ducklings. In the foreground two chickens are standing, and another is lying down; two rabbits and a guinea pig with them; to the right is a nest containing eggs.

Canvas. 60 in. \times 48½ in. (1.52 \times 1.23).

Bearing, to the right above the nest, what appears to be the signature of Murillo.

Said to have been brought from Spain early in the XIX. century by a member of the Urquhart family and ancestor of the present owner; in recent years it has been reputed to be by Hondecoeter.

Not previously exhibited.

Although there is in Murillo's art a tendency to genre, there is no other known example of still life quite similar in type to this. However, it is quite reasonable to suppose that No. 6 in this Exhibition is by the same hand.

Lent by Mrs. Odell.

SPANISH SCHOOL.

(XVII. Cent.)

6. THE LARDER.

Plate III.

The interior of a larder. On the table in the left-centre a peacock is perched, and near by are a hare and game; below struts a cock; in the foreground a chicken and a profusion of pots, pans,

fish, a duck, half a lemon and various other objects. The cook, wearing a white head-dress, may be dimly discerned in the right top corner of the picture standing by a window and looking out into the garden.

Canvas. 90 in. \times 63½ in. (2.28 \times 1.60).

Said to have been formerly in the collection of Cardinal Fesch, sales of whose pictures took place in 1841 and 1845. Subsequently in the collection of Mr. Reginald Cholmondeley at Condover Hall, and sold at Christie's March 6, 1897. No. 66.

Exhibited at Wrexham 1876, No. 2.

Exhibited at Burlington House 1879, No. 162, as "A study of still life," by Velazquez.

Exhibited at the Guildhall 1901, No. 133, as having been "painted about 1620-1625 by Velazquez."

Curtis: "Velazquez," 1883, No. 81P, p. 36.

"An interesting feature in the 'Martha and Mary' picture [by Velazquez in the National Gallery, No. 1375] should be taken note of, as an arrangement of pictorial composition, which Velazquez repeated several times afterwards; it is the detached episode, so to speak, of the open room in the background in which the scriptural scene passes. A precisely similar treatment is shown in the large Richmond *Still-Life* picture, in which the kitchen with its cooking stove and the figure of a woman looking out of the window is seen represented in the distance in a similar corner of the picture. Substantially, moreover, the same pictorial artifice is seen repeated in a work which is one of the crowning glories of his later life, *Las Hilanderas*."—Sir J. Charles Robinson on "The Early Works of Velazquez" in the *Burlington Magazine*, 1906, vol. x., p. 178. It is difficult to accept the opinion there stated that "this picture may be considered the culminating work of the

bodegone period of Velazquez." The name of Francisco Herrera the Younger has been proposed, and more recently Murillo, as probably the author of this superb piece of decoration. (Cf. No. 5 in this exhibition, and hung on the reverse of this screen.)

Lent by Sir Frederick Cook, Bart.

On the wall near the door of the Large Gallery is
VALDES LEAL.

87. **THE LIFE OF THE VIRGIN : HER BIRTH.**

An interior. St. Anne is seen in the bed with red hangings on the right. At the foot of the flight of steps on the left is a group of nurses with a little dog; a woman enters in the right foreground.

Canvas. 24½ in. × 32 in. (0.62 × 0.81).

From the Collection of the Marqués de la Vega Inclán.

Not previously exhibited.

Beruete : "Valdes Leal," 1911, pp. 68-71.

Companion picture to Nos. 88, 90, 92, 94 and 96.

Lent by Sir Edgar Vincent, K.C.M.G.

VALDES LEAL.

88. **THE LIFE OF THE VIRGIN : HER PRESENTATION IN THE TEMPLE.**

Plate XLI.

In the presence of Her parents and a group of men and women, who stand on the left, the Virgin is about to ascend the flight of steps leading to the entrance to the Temple, to be received by the high priest.

See under No. 87.

Lent by Sir Edgar Vincent, K.C.M.G.

ANTONIO PEREDA.

(1599—1669.)

89. THE REPENTANT MAGDALEN.

Plate XLII.

Full-length, life-size figure of the Magdalen kneeling towards the right. She has long dishevelled hair, and rests her arms on a red cushion placed on the table, on which are bronze statuettes with a bowl of flowers. In the foreground of the large apartment are strewn a large metal vessel and gold cups. In the distance to the left is a *cortile* in which are Cupids in friendly combat; near them is a man.

62½ in. × 81 in. (1.58 × 2.05).

Not previously exhibited.

Lent by Sir John Stirling-Maxwell, Bart.

VALDES LEAL.

90. THE LIFE OF THE VIRGIN : HER BETROTHAL.

Beneath a red curtain hanging in the Temple, St. Joseph on the left and in the presence of the High Priest clasps the hand of the Virgin. Ten principal figures.

See under No. 87.

Lent by Sir Edgar Vincent, K.C.M.G.

FRANCISCO ZURBARAN.

(1598—1662.)

91. A MONK IN MEDITATION.

Plate XLIII.

Full-length figure, less than life-size, of a man in monastic robe and cowl kneeling to the right before a rock on which a book rests; he contemplates earnestly the skull which he holds in his hands. Strong contrasts of light.

Canvas. 45 in. \times 30 $\frac{1}{4}$ in. (1.14 \times 0.78).

Signed and dated.

Formerly in the Schoutkine Collection, Paris.

Lent by Dr. Carvallo.

VALDES LEAL.

92. THE LIFE OF THE VIRGIN : THE ANNUNCIATION.
The Virgin, kneeling before a *prie-dieu* on a raised dais on the left, is in a devotional attitude ; on the right is the Archangel Gabriel, who kneels on one knee. *Putti* in the clouds and in the foreground.

See under No. 87.

Lent by Sir Edgar Vincent, K.C.M.G.

FRANCISCO ZURBARAN.

93. THE TRANSLATION OF ST. FRANCIS OF ASSISI.
The Saint, habited in Franciscan robes which are brown and patched, and with a girdle hanging loose from his waist, is being translated. He moves upwards towards the right, his gaze directed on high, and his hands extended. The marks of the stigmata are seen in his hands and side. Background of sky.

Canvas. 31 in. \times 39 $\frac{1}{2}$ in. (0.78 \times 1.00).

Formerly in the Collection of the Conde de Quinto.

Bowes Museum Catalogue, 1893, No. 187, as a work by Murillo : 1913, No. 21, as by Francisco Zurbaran.

A. L. Mayer : *Die Sevillaner Malerschule*, 1911, p. 159.

A. L. Mayer : *Zeitschrift für Bildende Kunst* 1911-12, New Series, vol. xxiii., p. 103 (illustration)
Lent by the Trustees of the Bowes Museum
Barnard Castle.

VALDES LEAL.

(1630—1691.)

94. THE LIFE OF THE VIRGIN: THE NATIVITY.

The Infant Christ lies in the cradle, surrounded by St. Joseph and St. Anne in the centre of the composition; other figures near by. Angels in the sky.

Canvas. 24½ in. × 32 in. (0.62 × 0.81).

See under No. 87.

Lent by Sir Edgar Vincent, K.C.M.G.

ALONSO SANCHEZ COELLO.

(1531 (?)—1588.)

95. PORTRAIT OF THE EMPEROR, CHARLES V.

Plate XLIV.

Life-size, three-quarter length, three-quarters to the right. He is middle-aged, has a beard. He wears a black dress, a black cap and a small ruff; the cross of the Order of Santiago on his left sleeve. A jewelled chain, with a pendant jewel, round his neck. His right hand on the arm of the chair; with his left he grasps the hilt of his sword.

Canvas. 35½ in. × 26½ in. (0.90 × 0.67).

Not previously exhibited.

Companion picture to No. 97.

Charles V. Emperor of Germany and Charles I. of Spain was born in 1500. His parents were Philip of Burgundy and Joanna, third child of Ferdinand and Isabella. On the death of Maximilian he succeeded to the inheritance of the Habsburgs. He was never quite popular in Spain, but Isabella, whom he married as his Empress at his people's request, was much beloved. He abdicated the Government of the Netherlands in 1555, and of Spain and the Empire in 1556. Subsequently he lived in the Monastery of Yuste, near Placencia, Estremadura, and died Sept. 21,

1558. He was painted by several artists, notably by Titian.

The identification of this portrait and its pedigree call for further study.

Lent by Louis Raphael, Esq.

VALDES LEAL.

96. THE LIFE OF THE VIRGIN: THE ADORATION OF THE MAGI.

The Magi, attended by pages and warriors on horseback, are assembled to pay homage to the new-born Christ, who is held on the knee of the Virgin. On the right is St. Joseph. Architectural setting.

Canvas. $24\frac{1}{2}$ in. \times $32\frac{1}{2}$ in. (0.62×0.82).

See under No. 87.

Lent by Sir Edgar Vincent, K.C.M.G.

SANCHEZ COELLO.

97. PORTRAIT OF THE QUEEN OF CHARLES V.

Plate XLV.

Life-size, three-quarter length portrait, three-quarters to the left. She wears a richly embroidered white dress, with a black over-dress, a high ruff, a jewelled head-dress and necklace, and a crucifix. Her hands are beringed, and her left is against a table. With the fingers of her right hand she presses a small marmoset to her body. Dark background.

Canvas. $35\frac{1}{2}$ in. \times $26\frac{1}{2}$ in. (0.90×0.67).

Not previously exhibited.

Isabella, born in 1503, married the Emperor Charles V. on March 11, 1526. "Elle était jolie; les agréments de la figure étaient rehaussés en elle par les qualités de l'esprit et du coeur."

Companion picture to No. 95.

Lent by Louis Raphael, Esq.

ZURBARAN.

(1598—1662.)

98. A MARTYR BISHOP.

Full-length, life-size, standing figure of the bishop wearing a rich cope, the orphreys of which are painted with legendary scenes; in the fingers of his extended right hand he holds his tongue, emblematic of his martyrdom, above the head of a child who stands in the left corner of the picture with folded hands and gazing upwards. The martyr holds in his left hand an open large book, having an inscription of seventeen lines, which begins:—"BEATVS ROMANVS ORABAT DICENS . . ." In the landscape background to the right is a monk kneeling by the side of a flaming fire.

Canvas. 98 in. × 73 in. (2.47 × 1.86).

Formerly in the Schoutkine Collection, Paris.

Not previously exhibited.

Lent by Dr. Carvallo.

MURILLO.

(1618 (?)—1682.)

99. PORTRAIT OF THE ARTIST.

Frontispiece.

[*Note. This picture is shown on a screen underneath No. 79 in the Large Gallery.*]

Half-length, the body turned partly to the right, the face nearly in full front and lit from the left. He has bushy hair, is clean-shaven, and is about 60 years of age. He wears a black doublet, over which is a linen collar edged with lace. The portrait is seen through a feigned oval frame, on which his right hand rests; the left hangs by his side and is not seen. The frame is shown as if standing on a stone pedestal, on which to the left is a half-unrolled scroll of paper, and to the right a palette with paint brushes. In the centre of the fore part of the picture is a tablet, inscribed:—

*Bart Murillo seipsum depin—
gens pro filiorum votis ac preci—
bus explendis.*

Canvas. 47 in. × 42 in. (1.19 × 1.06).

Perhaps brought to England about 1760 by Blackwood, of Soho Square. It was purchased by Sir Lawrence Dundas, in whose sale at Greenwood's on May 31, 1794 (No. 25) it was sold for 350 guineas; it was there described as "a pure and perfect picture, painted with great force and delicacy."

Sold out of the collection of the Earl of Ashburnham, July 20, 1850 (No. 50) to Lord Spencer.

Catalogue of Pictures at Althorp House, 1851, p. 65, No. 272.

Exhibited at the British Institution, 1855, No. 53.

Exhibited at Manchester, 1857, No. 640.

Exhibited at Leeds, 1868, No. 342.

Said to have been exhibited at South Kensington, 1876-79.

Exhibited at the New Gallery, 1895, No. 103.

Engraved by Richard Collin, with a dedicatory inscription, in 1682; by Calamatta; and by Ben. Ereda. Etched by C. O. Murray.

"He painted a portrait of himself, at the instance of his sons (a wonderful work), which was engraved in Flanders for Nicholas Amazurino; also, another in a *golilla*, in the possession of his son Gaspar."

—Palomino: "El Museo Pictorico," 1797, vol. iii., p. 625.

According to Cean Bermudez: "Diccionario," 1800, vol. ii., p. 55, and "Carta," 1806, p. 104, the portrait of Murillo painted for his sons was taken to Flanders to be engraved by Collin.

"Murillo's portrait of himself is, as to the head, admirably painted, but he presents himself in an

oval compartment somewhat whimsically like Hogarth; he is not so staid a gentleman as he appears in the portrait in the Aguado Collection.” —*Art Journal*, 1855, p. 213.

Athenæum, June 23, 1855, p. 736.

“There can be no reasonable doubt that the picture referred to by Palomino is the one now belonging to Earl Spencer. It is the best and most authentic of all the portraits of Murillo, and is, doubtless, the one from which Tobar made the copy now in the Museo del Prado, No. 1153.” —Curtis: “Murillo,” 1883, No. 462, p. 294.

“It is the only Murillo in Great Britain that, in our opinion, approaches a Velazquez in painting, and, indeed, it seems to owe not a little to the teaching of that master.” —*Athenæum*, March 21, 1896.

Mayer: “Murillo” (in *Klassiker der Kunst* Series), 1913, frontispiece.

A small repetition (14 in. × 11 in.) is at Apsley House (No. 106), and is described in the catalogue of that collection, vol. i., p. 162. Another version is at Petworth.

Lent by Earl Spencer, K.G.

MURILLO.

100. PORTRAIT OF A MAN.

Plate XLVI.

Three-quarter length, life-size figure, standing, and in full front towards the spectator. His long dark hair falls on to his shoulders and he has a spare moustache. He wears a black cloth doublet (*jubon*) which is partially unbuttoned to show his sleeved waistcoat (*chupa*) of yellow brocaded silk. The sleeves of his doublet are slashed on the inner side to reveal the light yellow sleeves, and have lace cuffs. His black sleeveless surcoat (*ropilla*) has a black brocaded turned-back lining. He has a

plain lawn walloon collar over a low *golilla*, or stiff collar. His right hand is raised, and the forefinger points downwards; his left hangs by his side. Dark background.

Canvas. 47 in. \times 38½ in. (1.19 \times 0.97).

Formerly in the collection of Lord Cremorne, about 1800–1813.

In the collection of Mrs. Hicks, 1838, when it was purchased for the first Duke of Wellington.

Exhibited at the British Institution, 1837, No. 60.

Painted about 1655, judging by the costume.

Curtis: "Murillo," 1883, p. 301, No. 476u.

Evelyn, Duchess of Wellington: "Catalogue of Pictures at Apsley House," 1901, vol. i., No. 189, pp. 54–55.

A. L. Mayer: "Murillo" (in *Klassiker der Kunst* Series), 1913, p. 223.

Lent by the Duke of Wellington, K.G.

[*Note.* Here is now hung No. 134.]

ANTONIO PEREDA.

(1599–1669.)

101. THE IMMACULATE CONCEPTION.

Plate XLVII.

The Madonna in red and blue robes, and with long fair hair, gazes upwards into the clouds, as she stands on a sphere supported by three small angels and encircled by angels' heads. An angel in the right and left foreground hold flowers in each hand. In the clouds above, and on either side of them, *putti* hold small domed temples.

Canvas. 98 in. \times 82 in. (2.48 \times 2.08).

Signed:—"D. Anto. Pereda" on a stone in the right foreground, and dated.

Formerly in the Henri Haro Collection, Paris.

Painted about 1620.

Lent by Dr. Carvallo.

VALDES LEAL.

102. THE ASSUMPTION OF THE VIRGIN.

Plate XLVIII.

Full-length, life-size figures. The Virgin, wearing a white tunic and a blue mantle, is borne up into the heavens and supported by two angels with interlocking limbs. Above her head a *gloria*. Below the apostles are gathered round the tomb.

Canvas. 86 in. \times 62 in. (2.18 \times 1.58).

Formerly in the Carcano Collection.

Lent by Dr. Carvallo.

ALONSO SANCHEZ COELLO.

103. PORTRAIT OF ISABELLA CLARA EUGENIA, GOVERNESS OF THE NETHERLANDS.

Plate XLIX.

Three-quarter length, life size, turned to the left but looking to the front; she wears a dark dress richly embroidered, jewelled, and having yellow undersleeves, and a large circular white lace ruff; a double string of pearls; her head-dress has a large jewel; a handkerchief is in her left hand; her right hand is placed on the back of a chair; red background.

Canvas. 65½ in. \times 49 in. (1.66 \times 1.24).

Isabella Clara Eugenia, daughter of Philip II. of Spain, married her cousin the Cardinal Archduke Albert of Austria, Governor of the Low Countries, which were Isabella's dower. Being filled with the family hatred of liberty, she at once entered with zest into the prosecution and oppression of her new subjects. She was present in person at the famous siege of Ostend in 1601, and was so vexed at its gallant resistance, that she swore never to change her linen till the town was reduced. It is not stated at what precise period this vow was made, but as the siege lasted three years, three months and three days, it is not surprising that

her underclothing eventually attained that sort of tawny hue that has ever since been known as "couleur Isabelle." (See Ernest Law: "Historical Catalogue of Hampton Court Palace," 1909, No. 165, p. 63.)

Exhibited at the New Gallery, 1895, No. 165.

Another portrait of Isabella by Sanchez Coello is in the Collection of Lord Rothschild.

Lent by Lieut.-Col. Sir George Holford, K.C.V.O.

FRANCISCO RIZI.

(1608—1685.)

04. BELSHAZZAR'S FEAST. Plate L.

The King and Queen are seated at a table under a canopy on the left, on which a banquet is spread and on which are lighted candles. In the centre foreground a group of figures variously occupied. The King gazes in horror at the writing on the wall. In the right foreground much gold plate is displayed on a dresser. Servants are pouring wine into a bowl. High up on the right are *loggie* containing favoured guests. In the banqueting-hall beyond is a large assembly of guests seated at tables lit with flaming candles; blazing torches in chandeliers.

Canvas. 68 in. × 129 in. (1.72 × 3.26).

Formerly in the collection of El Conde de Quinto. Book of *Daniel*, chapter v.

Bowes Museum Catalogue, 1893, No. 228, as the work of Carreño; 1913, No. 19, as a work by Francisco Rizi.

A. L. Mayer, in *Zeitschrift für Bildende Kunst*, 1911-12, New Series, vol. xxiii, p. 103 (illustration), was the first to propose the name of Rizi, and this ascription seems to be the right one.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

FRANCISCO HERRERA THE ELDER.

(1576—1656.)

105. A PARTRIDGE ON THE WING.

A partridge, with outstretched wings and open beak, soaring towards the left.

Canvas. 19 in. \times 12 in. (0.53 \times 0.30).

"This picture by Herrera el Viejo, the first master of Velazquez; bought by me at Seville in 1831."

—Richard Ford.

Offered for sale, with other pictures in the collection of Richard Ford, at Rainy's auction-rooms, June 9, 1836, No. 29, and bought in.

Exhibited at the New Gallery, 1895, No. 58.

Exhibited at the Guildhall, 1901, No. 50.

Lent by John Ford, Esq.

MURILLO.

106. PORTRAIT OF A GIRL.

Plate LI.

Bust, life-size, of a girl turned and looking slightly to the left; she is raising her veil; neck and left shoulder bare.

Canvas. 20½ in. \times 16 in. (0.52 \times 0.40).

Formerly in the collection of Sir Thomas Baring; and of Mr. Robert S. Holford.

Exhibited at the British Institution, 1837, No. 100.

Exhibited at the British Institution, 1844, No. 101.

Exhibited at the British Institution, 1852, No. 33.

Exhibited at the New Gallery, 1895, No. 20.

Head: "Handbook of Spanish Painting," 1848, p. 185.

"The colouring vivid and clear, though somewhat feeble for him."—Waagen: "Treasures of Art," 1854, vol. ii., p. 199.

Curtis: "Murillo," 1883, No. 430, p. 283.

"Like all Murillo's secular productions, it is spontaneous, broad, massively treated, and life-like, but without vulgarity."—*Athenæum*, March 21, 1896.

Mayer: "Murillo" (in *Klassiker der Kunst* Series), 1913, p. 210.

Lent by Lieut.-Col. Sir G. L. Holford, K.C.V.O.

JUAN DEL CASTILLO.

(1584—1649.)

107. THE HOLY FAMILY.

The Virgin, clad in her traditional robes, is seated on the left and engaged in sewing a garment that lies across her knees; on the tiled floor by her side are her work-basket and a cat. In the centre the Infant Child, in pink robes and blue sash, grasps the end of the saw which St. Joseph, standing on the further side of the carpenter's bench and more to the right, is using; other tools on the bench and on the floor. The Holy Dove descends from the clouds in which is a *gloria* of angels who let fall flowers. Architectural background, with trees to the right and a landscape in the distance. *Canvas*. 24½ in. × 18¾ in. (0.62 × 0.47).

Formerly in the possession of a Spanish nobleman and purchased from him by Mr. W. W. Ashby, Tunbridge Wells, from whom it was bought in 1894.

Not previously exhibited.

Catalogue of Paintings in the possession of Mr. T. Brocklebank, 1911, No. 74.

Lent by Thomas Brocklebank, Esq.

ALONSO CANO.

(1601—1667.)

108. THE ANCIENT OF DAYS.

Small half-length figure of the Eternal clad in blue

tunic and rose-coloured mantle. The fingers of the right hand are advanced, as if in blessing; the fingers of the left rest on the orb. Background of gold-tinged clouds.

Canvas. 15 in. \times 17 in. (0.38 \times 0.43).

Formerly in the collection of the Duke of Sutherland and sold July 11, 1913, No. 131.

Not previously exhibited.

Daniel, vii., 9.

Lent by H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

SANCHEZ COELLO.

109. PORTRAIT OF A YOUNG MAN, PROBABLY A SPANISH PRINCE. Plate LII.

Three-quarter length figure of a young man, turned three-quarters to the right. He wears an embroidered doublet, lined with ermine and ornamented with pearls; trunk hose; feather and pearls in his black cap; a glove in his right hand, and his gloved left hand on the hilt of his sword.

Canvas. 42½ in. \times 31 in. (1.07 \times 0.78).

In a collection in Rome in 1864.

Catalogue of the National Gallery of Ireland, 1908, No. 17. It recalls the "Prince Carlos" in the Prado. Lent by the Governors of the National Gallery of Ireland.

JUAN FERNANDEZ NAVARRETE.

(Also called El Mudo.)

(1526—1579.)

110. PORTRAIT (supposed) OF DOÑA MARIA PACHECO OR PADILLA.

Life-size bust, three-quarter face turned to the right; she wears a thick black cloak wound round her shoulders and covering the back of the head; she has dark hair and a swarthy complexion.

Canvas. 24½ in. × 19½ in. (0.62 × 0.49).

“Doña Maria Pacheco was the wife of Padilla, the leader of the popular movement in Castille at the beginning of the reign of Charles V. He was defeated by the Royalists at the battle of Villalar in April, 1521 (in which engagement he was wounded severely), and executed on the following day. After his death Doña Maria was placed at the head of the insurgents at Toledo, and there stood a siege for four months, at the end of which the city surrendered and she made her escape to Portugal in 1524, and there died.”—G. E. Ambrose: “Catalogue of the Collection of the Marquess of Lansdowne, K.G.,” 1897, No. 111, p. 69.

Exhibited at Burlington House, 1876, No. 176.

Exhibited at the New Gallery, 1895, No. 112.

Mrs. Jameson: “Private Galleries,” 1844, p. 304
Waagen: “Treasures of Art,” 1854, vol. iii., p. 159, refers to this picture as “The portrait of a Spanish Lady in a black mantilla,” adding that “the drawing is also very delicate and the execution uncommonly careful.”

“It is said that this portrait formed part of a larger composition, representing Doña Maria mounted upon a mule and passing through the streets of Toledo, with her infant son in her arms, after the execution of her husband. If this is a contemporary portrait of Doña Maria Pacheco it cannot be by Navarrete, who was born about 1526, the year of Doña Maria’s death; nor is it likely that the Court painter of Philip II. would have painted the rebel of the reign of Charles V. The portrait has, however, always been traditionally known as that of Doña Maria de Padillas.”—G. E. Ambrose, *op. cit.*

Lent by the Marquess of Lansdowne, K.G.

VALDÉS LEAL.

(1630—1691.)

III. ST. BONAVENTURA, AFTER DEATH, WRITING THE MEMOIRS OF ST. FRANCIS.

Plate LIII.

Full-length life-size figure of the Seraphic Doctor, who, in grey robe and doctor's white tufted cap, is seated in a red leather chair, and turned slightly to the right; the books, crucifix, and ink-pot (with two quill pens set in it) are on the trestle table to the left, by his side, and keep in its place the scroll on which are nine lines of inscription; in his right hand he holds a pen with which he is writing in the open book that rests partly on the table, and partly on the palm of his open left hand; his face has a corpse-like appearance.

According to the legend, the Saint was permitted to return to the world for three days that he might finish the Memoirs of St. Francis on which he was engaged at the time of his death.

Canvas. 72½ in. × 44½ in. (1.83 × 1.12).

The long inscription is read by Dr. Mayer as:—

“ . . . AN . . . BERTELO . . . JESVITA FVE CALIFICADOR DEL SANTO OFICIO EXAMINADOR M E SYNODAL DEL ARZOBISPADO DE SEVILLA E VISITADOR ORDINARIO . . . PROVINCIAL DEL TERRITORIO ORMU DE OBSERVANCIA DE NUESTRO SERAFICO PADRE S. FRANCISCO DEL REINO DE PORTVGAL . . . MINISTRO PROVINCIAL DEL S F ANDALVSIA DEL MISMO ORDEN Y DE. . . ”

Formerly in the south-west corner of the large cloister of the Convent of San Francisco at Seville, and mentioned by G. de Leon, I., 60; and Ponz, IX., 99, with the attribution to Murillo. It passed into the collection of Louis Philippe, sold on May 21, 1853, No. 497, when it was described in the catalogue as having been

"Acquis d'un Chanoine à Seville." It was subsequently in the collection of Lord Dalling and Bulwer, and was sold February 21, 1873, No. 75. Exhibited at South Kensington Museum, 1869.

Exhibited at the New Gallery, 1895, No. 141.

Athenæum, May 28, 1853.

Curtis: "Murillo," 1883, No. 263, p. 221, as the work of Murillo.

Arundel Club Portfolio, 1905, No. 4.

Herbert Cook in "Boletín de la Sociedad Española de Excursiones," July, 1907, p. 103.

When exhibited at the New Gallery, the suggestion was made that the picture was more probably the work of Valdes Leal, a view which is not accepted by Señor A. de Beruete y Moret in his monograph on that artist (Madrid, 1911, p. 114); but the genuine imaginativeness of the picture makes it hard to accept the older attribution to Murillo, a painter in whom such a quality was entirely lacking.

Lent by Sir Frederick Cook, Bart.

ALONSO SANCHEZ COELLO.

(1531-2—1588.)

2. PORTRAIT OF ISABEL (OR ELIZABETH) DE VALOIS,
THIRD WIFE OF PHILIP II. OF SPAIN.

Plate LIV.

Life size, three-quarter length, turned three-quarters to the left. She wears a dark dress richly bejewelled, a white ruff, a jewelled head-dress, and a necklace passed twice round her neck; the under-dress has red sleeves. In her right hand she grasps the *marta*, apparently a reliquary, attached to a chain of gold links, and ornaments, the other end of which is held in the left hand. Her right hand rests on the back of a chair. Dark background

Canvas. $44\frac{3}{4}$ in. \times $32\frac{3}{4}$ in. (1.13×0.83).

Elizabeth, or Isabel, de Valois married Philip II. of Spain (1527—1598), as his third wife, on June 22, 1559. Philip had previously married Mary of Portugal in 1543, and Mary Tudor of England in 1554; she was the first wife married to Philip as King, as he ascended the throne in 1556. The King took, as his fourth wife, Anna Maria of Austria in 1570. In the opinion of Mr. M. H. Spielmann, this portrait corresponds in almost every particular, while varying in nearly every detail, with that of the same Queen by Juan Pantoja de la Cruz (1551—1609 or later) in the Prado Gallery at Madrid, No. 1,030 (924). It appears certain that Pantoja could not have painted the Prado picture from life, as he was but eight years old when Queen Isabel was married, and only 17 when she died. Coello was about 28 years old at the time of the marriage, and about 37 at the time of the Queen's death. He may, therefore, have painted the picture here exhibited, while the picture in the Prado may yet be proved to be a copy of this one by Pantoja, who was the pupil of Sanchez Coello. Stylistic considerations seem to bear out this theory.

Stirling-Maxwell: "Annals of the Artists of Spain," 1891, vol. i., p. 318, pointed out that "unless there is some mistake in the date of the painter's birth, the Prado portrait was probably copied from one by his master, as Queen Isabel died in 1568, when Pantoja was only 17 years of age. He must often, however, have seen her on public occasions, and perhaps have noted her sweet smile in some of her visits to the studio of Sanchez Coello." Coello was at one time thought to have been born as early as 1515, some sixteen years earlier than the date that is now accepted.

Lent by H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

TOBAR.

(1678—1758.)

VI3. PORTRAIT OF GASPAR ESTÉBAN MURILLO.

Smaller than life size, bust portrait, three-quarters to the left; wearing a black dress and narrow collar; dark complexion.

Canvas. 27 in. \times 21 in. (0.68 \times 0.53).

Don Gaspar, one of the sons of Murillo, the painter, was baptised October 22, 1661; he was a painter and imitator of the style of his father, but he took orders and in 1685 became a canon in a cathedral at Seville. He died May 1, 1709. He is here painted by one of the most persistent of his father's imitators.

Curtis: "Murillo," 1883, p. 297.

Lent by Captain Archibald Stirling, of Keir.

EL GRECO.

(ALSO CALLED DOMENICO THEOTOCOPULI).

(1548 ?—1614.)

VI4. PORTRAIT OF MASUTIO DE MASUTII.

Life size, three-quarter length, three-quarters to the right; he has grey hair and a beard, and an unromantic outlook. He wears a black robe, a collar, and a cloak. He is seated by a table, on which are an ink-pot and pen. In his left hand he holds an open letter, the writing on which is undecipherable. In his right hand he holds his hat.

The inscription on the folded letter lying on the table is:—

"AL MAG. P. MASUTIO
DE MASUTII,
BOLOGNA."

Canvas. 47½ in. \times 37 in. (1.20 \times 0.93).

Similar in dress, style and date to the "Portrait of Giulio Clovio," in the Naples Gallery, by the same artist. (See Cossio, II., 107.)

Lent by J. Kerr-Lawson, Esq.

ALONSO CANO.

(1601-1667.)

115. PORTRAIT OF THE PAINTER.

Half-length life size, turned to the right, looking to the front ; wearing a black coat and *golilla* ; his right hand on his breast ; on table before him to the right is a skull.

Canvas. 32 in. × 22 in. (0.81 × 0.55).

Formerly in the collection of Mr. William Stirling.

Exhibited at Manchester, 1857, No. 748.

Exhibited at the New Gallery, 1895, No. 52.

Lent by Captain Archibald Stirling, of Keir.

EL GRECO.

116. CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE.

Plate LV.

Christ in the centre, looking towards the left, and holding a scourge in His uplifted right hand, advances towards the front as He makes His way through a crowd of men and women, several of the latter being but partially draped. Seated on the step in the left foreground is a woman of ample proportions, who rests her right hand on a basket of doves. More to the right an old man rests his left hand on a basket, while on the ground before him are rabbits and shells ; behind him are a lamb with its legs bound, a partridge and a large book. In the right middle distance a woman and child are about to enter the Temple to make an offering ; near them a nude child lies on the

upper steps. Other figures and buildings are seen in the background.

Wood. 25 in. \times $32\frac{1}{2}$ (0.63 \times 0.82).

Signed below on the left in Greek characters :
 Δ OMHNIKOS Θ EOTOKOΠIOΛOS KPHS

Included in the exhibition of Venetian Art at the New Gallery, 1894, No. 182 ; and in that of Spanish Art, at the New Gallery, 1895, No. 130.

Cook : " Sketches in Spain," 1834, vol. ii., p. 159.

J. C. Robinson : " Memoranda on Fifty Pictures," 1868, No. 28.

Cossio : " El Greco," 1908, vol. ii., p. 7 *bis*, as an early work done in Venice under the influences of Paolo Veronese, Tintoretto and Bassano.

Lent by Sir Frederick Cook, Bart.

EL GRECO.

117. ST. PETER.

Small life-size three-quarter length bearded figure turned to the front, and looking upwards with hands clasped. Blue robe. Sky in the left background. The Resurrection and the Biblical incident : " The other disciple did out-run Peter " ; a rock with vegetation on the right.

Signed half-way down on the right in Greek characters.

Canvas. 42 in. \times 35 in. (1.06 \times 0.88).

Formerly in the collection of El Conde de Quinto. Bowes Museum Catalogue, 1893, No. 316 ; 1913, No. 642.

A. L. Mayer, in *Zeitschrift für Bildende Kunst*. New Series, 1911-12, vol. xxiii., p. 101. (Illustration.)

Lent by the Trustees of the Bowes Museum, Barnard Castle.

EL GRECO.

118. CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE.

Plate LVI.

Full-length figures, smaller than life size. Christ in the centre, wearing a red tunic and blue mantle over His left shoulder, and holding a scourge in His uplifted right hand, drives the crowd from within the precincts of the Temple. In the left foreground is a woman reclining in an easy position on the lower step, and leaning her right hand on a cage containing doves. In the centre foreground a bearded old man is seated, with a basket by his side. In the right foreground are introduced bust-length standing portraits of Titian, Michaelangelo Giulio Clovio, and another artist, possibly Raphael.

Canvas. 46 in. × 58 in. (1.16 × 1.47).

Signed in Greek characters on the step in the centre foreground.

Exhibited at the British Institution, 1850, No. 130, with an ascription to Paolo Veronese.

Sanpere y Miguel in an article on "El Greco" in "*Hispania*," 1906, points out (pp. 28, 39) that in those pictures which Greco painted in Italy, notably this one and the "Portrait of Giulio Clovio," at Naples, he signs himself "CRETENSE," abbreviating it into "KPHC." This picture is contrasted by Sanpere (p. 32) with one of the same subject in the Beruete Collection in Madrid. A third picture of the same subject is No. 116 in the present Exhibition. Another is in the National Gallery (No. 1457).

Cossio: "El Greco," 1908, vol. ii., p. 7, as a work of the artist's second period.

Lent by the Earl of Yarborough.

EL GRECO.

119. PORTRAIT OF A GIRL.

Plate LVII.

Less than life size, bust, slightly to the right; wearing a lace dress, ruff, and head-dress, and a black over-dress open at the neck; a floral ornament in her hair.

Canvas. 19½ in. × 16½ in. (0.49 × 0.41).

Signed to the right in Greek characters.

Reproduced in Cossio, "El Greco," 1908, vol. ii., p. 118, under the title of "La Dama de la Flor," and dated 1594-1604, in the artist's second period.

Lent by Captain Archibald Stirling, of Keir.

EL GRECO.

20. SALVATOR MUNDI.

Small half-length figure of the Saviour, bearded, and seen in full face. He is clad in a loose red tunic, open at the neck, and an ample blue mantle thrown over His left shoulder. A brilliant light plays around His head. He blesses in the Greek manner; the fingers of the left hand placed firmly on the orb. Greenish-grey background.

Canvas. 28 in. × 21½ in. (0.71 × 0.54).

Not previously exhibited.

Similar to the work reproduced in Cossio, "El Greco," 1908, vol. ii., p. 85 *bis*, as belonging to the heirs of Don J. Ibarra, and belonging to the second period of El Greco's work. 1594-1604. Lent by Señora Doña Trinidad S. de Iturbe.

EL GRECO.

121. SUPPER IN THE HOUSE OF SIMON.

Plate LVIII.

Christ is seated in the place of honour at the far

side of the table, which occupies the centre of the composition. A plain wall forms the background; two windows are on either side; Mary Magdalene is in the act of pouring ointment over the head of Christ. An interior containing sixteen figures grouped round a table.

Canvas. 58 in. \times 40 in. (1.47 \times 1.01).

Formerly in the Madrazo, Salamanca, and Schoutkine Collections.

In the possession of M. Sedelmeyer, Paris, 1909. Included in the National Loan Exhibition, Grafton Galleries, 1909-10, No. 34.

Reproduced in Cossio, "El Greco," 1908, vol. ii., p. 64, as a work of the last period of the artist, 1604-1614.

Lent by Sir Edgar Vincent, K.C.M.G.

EL GRECO.

122. CHRIST LED TO CALVARY.

Plate LIX.

Life-size, three-quarter length figures. Christ, bearded and clad in an ample red robe, gazes upwards at the clouds, from which issue rays of light. Round His right wrist, which is raised to His breast, is fastened a rope grasped by the executioner, who, wearing a green robe, stands on the right, in a compelling attitude. Some fourteen figures, some wearing armour and others only partly draped; some are scoffing, and others in contemplation.

Canvas. 51 in. by 65 in. (1.29 \times 1.65).

Not previously exhibited.

Illustrated in Cossio, "El Greco," 1908, vol. ii., p. 31. Reminiscent of the much larger picture containing full-length figures, in the Cathedral at Toledo. That picture belongs to the first period

of the artist's activity, *circa* 1574; this one may be dated 1579—1584.

Lent by Señor Don Gualterio Juan Buck.

EL GRECO.

123. THE MAN OF SORROWS.

Bust length. He is bearded, and seen in full face, a lock of His hair falling on to the right shoulder; His head is encompassed by light, and He gazes upwards; the red robe is open at the neck. Dark background.

Canvas. $23\frac{1}{2}$ in. \times $19\frac{1}{2}$ in. (0.59×0.49).

Not previously exhibited.

Lent by Señor Don Luis Errazu.

EL GRECO

124. PORTRAIT OF A MAN.

Small bust-length figure of a man wearing a high ruff, which closely encircles his neck, and black dress. His beard is turning grey; his hair brushed on to his forehead.

Canvas. $18\frac{1}{4}$ in. \times $15\frac{1}{4}$ in. (0.46×0.38).

Not previously exhibited.

Señor Cossio places this picture in the second period of the master, and between 1585 and 1595.

Lent by P. M. Turner, Esq.

EL GRECO.

125. CHRIST BEARING HIS CROSS. Plate LX.

Life-size half-length figure; Christ clad in a red robe and a green mantle, bearing the cross over His left shoulder, and wearing the crown of thorns, is looking upwards.

Canvas. 41 in. \times 29 in. (1.04×0.73).

Exhibited at the New Gallery, 1895, No. 101.

Very similar to the picture reproduced in Cossio, "El Greco," 1908, vol. ii., p. 33, as being in the Beruete Collection at Madrid, and belonging to the artist's second period, 1594—1604.

Lent by Captain Archibald Stirling, of Keir.

EL GRECO.

126. PORTRAIT OF A MAN.

Plate LXI.

Upright half-length portrait, less than life size; in black dress, white ruff and cuffs; his right-hand to his waist; he has a brown moustache and a beard, a high forehead, and an intellectual expression; turned rather to the right.

Canvas. 29½ in. × 18½ in. (0.74 × 0.46).

Not previously exhibited.

Reproduced in Cossio, "El Greco," 1908, vol. ii., p. 121 *bis*, as a work of the second period of the artist, 1594—1604.

Lent by Sir John Stirling-Maxwell, Bart.

EL GRECO.

127. PORTRAIT OF THE ARTIST.

Plate LXII.

Bust length, less than life size. He has a bald head, a pointed beard, large ears, and sloping shoulders; he is nearly in full face. He wears a councillor's ruff, and a black robe trimmed with fur. Dark background.

Canvas. 23¼ in. × 18¼ in (0.59 × 0.46).

Not previously exhibited.

Sanpere y Miguel: "El Greco" in "*Hispania*," 1906, Frontispiece.

Reproduced by Cossio: "El Greco," 1908, vol. ii., pp. 116—117, as a work of the artist's second period, 1584—1604, but not necessarily representing the artist.

Lent by Señor Don A. de Beruete y Moret.

EL GRECO.

128. PORTRAIT OF THE ARTIST'S DAUGHTER.

Plate LXIII.

Half-length figure, life-size, turned slightly to the left, looking at the spectator. She is wearing a dark robe, a large fur stole, and her head is enveloped in a hood.

Canvas. 24½ in. × 19½ in. (0.62 × 0.49).

Formerly in the collection of King Louis Philippe, at the sale of whose pictures, May 6, 1853, No. 82, it was acquired by the father of the present owner. In the sale catalogue it was described as coming from the "De Serafino Collection at Madrid."

Catalogued among the "Tableaux de la Galerie Espagnole au Louvre," 1838 No. 259.

Exhibited at Manchester, 1857, No. 234.

Exhibited at Leeds, 1868, No. 325.

Exhibited at Burlington House, 1872, No. 112.

Exhibited at the Guildhall, 1901, No. 77.

Exhibited at the Burlington Fine Arts Club, 1904, No. 17.

Included in the National Loan Exhibition, Grafton Galleries, 1909-10, No. 33.

"She is painted in the prime of life and loveliness; her dark eyes and rich complexion are finely set off by the white furred mantle drawn over her head; and her countenance, in depicting which her fond father has put forth all his skill, is one of the most beautiful that death ever dimmed and that the pencil ever rescued from the grave. As this fair maiden figures in the great Toledan Altarpiece ["The Parting of our Lord's Raiment"], painted between 1577 and 1587 it is probable that her portrait was executed not long after the latter year." — Sir William Stirling-Maxwell:

"Annals of the Artists of Spain," 1891, vol. i., pp. 338-9.

Sanpere y Miguel: "El Greco" in "*Hispania*," 1906, p. 47.

Other portraits of the lady exist. From a comparison with these it may be doubted if the identity of the lady is absolutely established.

Given by Cossio, "El Greco," vol. ii., 1908, p. 108, under the title of "La Dama del Armino," and considered to be a work of the artist's transitional period between his Italian and Spanish manner.

Lent by Sir John Stirling-Maxwell, Bart.

EL GRECO.

129. PORTRAIT OF POMPEYO LEONI, THE SCULPTOR.

Plate LXIV.

Three-quarter length, life size, turned towards the left, but looking to the front; he wears a black dress and a small white ruff; he is at work on a bust of Philip II., which is placed on a table to the left.

Canvas. 36 in. × 34 in. (0.91 × 0.86).

Formerly in the Collection of Louis Philippe.

Exhibited at Manchester, 1857, No. 518.

Exhibited at Leeds, 1868, No. 334.

Exhibited at the New Gallery, 1895, No. 60.

Justi: "Velazquez," 1889, p. 53.

Stirling: "Annals," 1891, p. 340.

A. de Beruete: "School of Madrid," 1911, p. 34.

Lent by Captain Archibald Stirling, of Keir.

EL GRECO.

130. ST. FRANCIS IN ECSTASY.

Plate LXV.

The Saint is seen life-size at three-quarter length, and turned three-quarter length to the left as he

looks upwards towards the blue sky, in which are large clouds vehemently disposed to half-encompass his figure. He wears a Franciscan robe with cord round the waist and a hood attached. His hair is black, with a tonsure, and he has a short black moustache and ragged beard. His hands, marked with the stigmata, are open and outstretched. Before him in the lower part of the composition is a skull placed on a table of rock.

Canvas. 41 in. × 42 in. (1.04 × 1.06).

Apparently the picture formerly in the collection of the Conde de Quinto, and evidently that exhibited at the Heinemann Galleries, Munich, Jan. 1911, No. 29.

Purchased in Paris.

Reproduced in Cossio, "El Greco," 1908, vol. ii., p. 97. The artist painted St. Francis of Assisi several times, but not again in a similar composition. This seems to be of El Greco's second period, 1584-1594.

Lent by Sir Hugh Lane.

JUAN BAUTISTA A SIMO.

131. PORTRAIT OF ANTONIO PALOMINO.

Small half-length figure to the front, looking at the spectator, holding brushes and palette; in the left background, on an easel, is an unfinished picture of "Truth and Time"; before him on a table are books, instruments, an ink-stand and a sand-box; red curtain and book-case behind.

Below is an inscription of five lines in Latin referring to Palomino, and giving the date of his death as "the day before the Ides of August, 1726," and his age "ÆTATIS SUÆ LXXII." Signed in the line below:—

"Joannes Bautista à Simo pingebat Anno 1726."

Canvas. 31 in. × 24 in. (0.78 × 0.61).

Acisclo Antonio Palomino y Velasco (1653-1726), a humble painter of the school of Madrid, is to be studied under the literary rather than the pictorial aspect. Encouraged by Valdes Leal to persevere in the study of painting, and profiting further by his friendship with Carreño and Claudio Coello, he was in 1688 named Court Painter without a salary. The arrival in Spain of Luca Giordano from Italy grieved him greatly, and he foresaw the pernicious influence that "Luca fa presto" would have on Spanish art. Palomino's true title to fame lies in his "Museo Pictorico," first published in 1715. This work of the "Spanish Vasari" is a rich source of dates, facts, and details necessary to the study of Spanish Art-history.

Formerly in the collection of William Stirling, having been purchased at Valencia in 1849.

Exhibited at Manchester, 1857, No. 810, as by J. B. de Simo.

Exhibited at the New Gallery, 1895, No. 162, as by J. B. à Simo.

A. de Beruete y Moret: "School of Madrid," 1911, pp. 255-60.

Lent by Captain Archibald Stirling, of Keir.

SPANISH SCHOOL.

(Early XVII. Century.)

132. PORTRAIT OF A MAN.

Life-size three-quarter-length portrait. He has dark hair, beard and moustache. He wears a black dress, a belt, a ruff and cuffs. His right arm leans against a high-backed chair, and in his right hand he holds a green-bound book to his side. With his left he touches his high-crowned hat

placed on the table, covered with a green cloth, in the right bottom corner of the picture. Dark background.

Canvas. 45½ in. × 34 in. (1.15 × 0.86).

Inscribed: "ÆTATISVE, 42," above to the right.

Not previously exhibited.

There is some difference of opinion as to the authorship of this portrait, some critics regarding it as an early work by El Greco, while others have assigned it to Tristan.

Lent by Prof. M. E. Sadler.

FRANCISCO HERRERA THE ELDER.

(1576—1656.)

133. SAINT BONAVENTURA RECEIVING THE HOLY SACRAMENT FROM AN ANGEL.

Plate LXVI.

The three principal figures life-size; in the right foreground the Saint, kneeling to the left in an attitude of devotion before an altar, receives the consecrated Host from an angel; in the left foreground a priest standing before the altar is breaking the Host; in the right background the kneeling congregation.

Canvas. 92 in. × 86 in. (2.33 × 2.18).

Formerly in the Church of St. Bonaventura at Seville.

Exhibited at the New Gallery, 1895, No. 158.

"Cardinal Bonaventura was born in 1221. In his infancy he had a dangerous illness. His mother, in the extremity of her grief, laid her child at the feet of St. Francis, beseeching him to intercede with his prayers for the life of her son; the child recovered. It is related that when St. Francis saw him he exclaimed: "O buona ventura!"

and hence the mother in a transport of delight dedicated her child to God by the name of Bonaventura. . . . He took the habit of St. Francis. . . . Pope Clement IV., in 1265, appointed him Archbishop of York; he declined the honour, and continued to teach and preach in his own country. Gregory X. raised him to the dignity of Cardinal and Bishop of Albano, and sent two Nuncios to meet him on the road with the ensigns of his new dignity. They found him in the garden of a little convent of his Order, near Florence, at that moment engaged in washing the plate from which he had just dined. He desired them to hang the Cardinal's hat on the bough of a tree till he could take it in his hands. . . . He died at the age of 53, and was canonised in 1462. According to a Spanish legend, St. Bonaventura after his death returned to the earth for three days to complete his great work, the "Life of St. Francis." —Mrs. Jameson: "Legends of the Monastic Orders," 1900, pp. 288–291.

The Saint being of a humble disposition, and regarding himself as the most ungrateful and basest of sinners, this humility sometimes withheld him from the Holy Table. But God was pleased by a miracle to overcome his fears and recompense him. Several days had passed, say the acts of his canonisation, nor durst he yet presume to present himself at the heavenly banquet. But whilst he was hearing Mass and meditating on the Passion of Christ to crown his humility and love, God put into his hands by the ministry of an angel part of the consecrated Host taken from the hand of a priest. By this precious favour his soul was drowned in a torrent of pure delights. (*See* Butler's "Lives of the Saints.")

"Of considerable interest as the work of a painter who had some influence upon Velazquez, and whose

authentic works are not often to be seen out of Spain."—*The Times*, Dec. 28, 1895.

A. L. Mayer: *Die Sevillaner Malerschule*, 1911, p. 140.

Two other pictures in the same series by Herrera, representing "The Healing of St. Bonaventura" and "St. Bonaventura received into the Order of St. Francis," are also in the collection of the Earl of Clarendon; they were exhibited at the New Gallery, 1895, Nos. 156 and 157. According to Head, p. 114, these pictures were originally accompanied by a fourth, which was at one time in Paris. St. Bonaventura is represented in No. 111 by Valdés Leal in this Exhibition.

Lent by the Earl of Clarendon, G.C.B.

THE LANDING.

MURILLO.

(1618 (?)—1862.)

134. PORTRAIT OF THE PAINTER.

[*Note.* This picture is now hung above No. 100.

Half-length, life-size. He wears a dark robe, with lace collar and cuffs; long hair, pointed beard; his right hand is on his breast; his left not visible; dark background. Across the parapet in the foreground is an inscription, probably of much later date:—"EL RETRATO DE BARTOLOME ESTEBAN MURILLO DE MANO SUYO."

Canvas. 31 in. \times 25 in. (0.78 \times 0.63).

A label on the back states that this picture was formerly in the Vereker Collection and exhibited at Leeds in 1868. If that is so, it would be the picture described as "A Cavalier," by Velazquez, lent by Colonel the Hon. C. S. Vereker, No. 339, in that exhibition. (*See* Curtis: "Velazquez," 1883, No. 229v, p. 89.)

Lent by Sir Frederick Cook, Bart.

LUIS TRISTAN.

(1586—1640.)

135. THE MARTYRDOM OF ST. ANDREW.

The Saint, bearded, his gaze fixed on the sky to the left, is bound to the cross of his martyrdom. Gloomy landscape setting with lurid sky.

Canvas. 43½ in. \times 33 in. (1.10 \times 0.83).

Formerly in the collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 204; 1913, No. 945.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

F. HERRERA THE YOUNGER.

(1622—1685.)

136. ST. FRANCIS IN ECSTASY.

Full-length, life-size figure of the Saint, who kneels to the left with his hands extended and showing the stigmata; he looks upwards and rays of light fall upon him; an angel on the right is pointing to him.

Canvas. 55 in. \times 42½ in. (1.39 \times 1.07).

Formerly in the collection of M. Stanislas Baron. Exhibited at the New Gallery, 1895, No. 161, under the name of Alonso Cano.

A. L. Mayer: *Die Sevillaner Malerschule*, 1911, p. 144, recognises this picture as the work of the younger Herrera.

Lent by Sir Frederick Cook, Bart.

THE ALCOVE.

CLAUDIO COELLO.

(1630-35—1693.)

137. PORTRAIT OF A ROYAL INFANT.

A baby wrapped in a richly embroide^d robe and supported by two rich cushions, lies on a broad couch, its feet to the right.

Brown curtain background to the left.

Canvas. 30 in. \times 39½ in. (0.76 \times 1.00).

Exhibited at the New Gallery, 1895, No. 164, as the work of A. Sanchez Coello.

Exhibited at the Guildhall, 1901, No. 92, as being by Claudio Coello.

A. de Beruete : in *Gazette des Beaux Arts*, 1901, xxvi., p. 258.

Lent by Sir John Stirling-Maxwell, Bart.

FRANCISCO GOYA Y LUCIENTES.

(1746—1828.)

138. BOYS PLAYING AT SOLDIERS : A SKETCH.

Canvas. 12 in. \times 17 in. (0.30 \times 0.43).

Exhibited at Manchester, 1857, together with the companion pictures here exhibited, Nos. 142, 146, 150. Said to be a sketch for a tapestry.

Exhibited at the New Gallery, 1895, No. 874.

Lent by Sir J. Stirling-Maxwell, Bart.

SANCHEZ COELLO.

(1531 (?)—1588.)

139. PORTRAIT OF DON DIEGO, SON OF PHILIP II.

Plate LXVII.

Full-length, life-size portrait of the child. He stands looking to the front, and wears a white and

gold brocaded dress and a white lace ruff. Round his neck are two gold chains with a medallion of the "Virgin and Child", a crucifix, a heart, and other ornaments. In his left hand he holds a hobby horse, and in his right a toy lance. The floor is of dull red brick; on the left an open door shows a balcony with a view beyond.

Signed on the jamb of the door, to the left:—

"*Alfonsus Sancius F. 1577,*"

and along the top of the picture in the centre is the inscription:—

"*D. Diego de Austria Infante.*"

Canvas. 44 in. × 36 in. (1.11 × 0.91).

Formerly in the collection of King Louis Philippe, and sold May 7, 1853, No. 146.

Exhibited at the New Gallery, 1895, No. 88.

"Hist. Généalogique des Maisons Souveraines de l'Europe," Paris, 1812, ii., p. 89.

Philip II. married in 1570 Anne Maria of Austria, second daughter of the Emperor Maximilian. She gave birth in 1578 to Philip III., who succeeded his father. The boys born previously all died young. Don Diego was the fourth, and was born July 12, 1575; he died Nov. 21, 1582.

"Although in 1577 (*sic*) he was only two years old, the more advanced appearance of the child in the picture is entirely in accordance with the habit of painters to invest their royal and noble infantine sitters with greater maturity."—G. Scharf.

Waagen: "Galleries," 1857, p. 96.

"The pale-faced boy represented in the picture before us is about five years old, and still wears a skirt, beneath which his red shoes just peep out. His dress is white, chequer-patterned, trimmed with golden embroidery. A similar chequer pattern occurs in Sanchez Coello's 'Portrait of

Doña Isabella Clara Eugenia,' in the Prado Gallery. The hobby horse has more animation in the head than one is wont to see in such toys nowadays. . . . This picture, so far as we know, is the only signed example of Sanchez Coello in England."—Lord Ronald Gower: "The Northbrook Gallery," 1885, pp. 9-10.

"This picture, executed in cool greyish tones, and of a firm design, was apparently painted in imitation of Holbein."—W. H. James Weale and J. P. Richter: "Catalogue of the Collection of the Earl of Northbrook," 1889, No. 235, p. 180.

Athenæum, March 21, 1896.

Lent by the Earl of Northbrook.

SANCHEZ COELLO.

140. PORTRAIT OF ANNE OF AUSTRIA.

Three-quarter length figure standing to the left. Her right hand rests on a table, her left hand holds a pair of gloves. She wears a red bodice richly embroidered in gold and jewels, wide open sleeves, red skirt, under-sleeves of white satin striped with gold, lace ruff, and a jewelled head-dress; dark background, with a curtain hanging to the right.

Canvas. 41 in. × 30 in. (1.04 × 0.76).

Daughter of the Emperor Maximilian II., married, as his fourth wife, her uncle Philip II. of Spain.

Exhibited at Burlington House, 1887, No. 156.

The Times, Jan. 14, 1887.

Lent by Lady de Gex.

MURILLO.

(1618 (?)—1682).

141. PORTRAIT OF A MAN.

Smaller than life-size; bust length; in full face, with long black hair, moustache and imperial;

he wears a black doublet white under-shirt and *sombrero*.

Canvas. 23 in. \times 19 in. (0.58 \times 0.48).

Not previously exhibited.

It may be urged that this man recalls one of the figures standing at the left of the "Assembly of Thirteen People" in the Louvre, and there attributed, but with no certainty, to Velazquez.

Lent by Sir Edgar Vincent, K.C.M.G.

GOYA.

142. CHILDREN PLAYING: A BOY CLIMBING.

A group of children playing by the edge of a lake, one boy standing on the backs of others is climbing up and thrusting his left hand into a hole in the wall.

Canvas. 12 in. \times 17 in. (0.30 \times 0.43).

Exhibited at Manchester, 1857.

Companion picture to Nos. 138, 146 and 150.

Lent by Captain Archibald Stirling, of Keir.

ALONSO DEL ARCO.

(1625—1700.)

143. THE DEAD CHRIST.

At the back on the left, an angel with light curly hair, and outspread wings, and green drapery over right shoulder, stoops down to raise the dead body of Christ, which is in a sitting position on a table of rock and turned towards the right. His head falls forward on to His chest; and a winding sheet is across His loins. In the right foreground another fair-haired angel in a lilac robe kisses His left hand.

Signed and dated: "Alonzo de Arco y 1672," in the left lower corner.

Wood. 13½ in. × 7½ in. (0.34 × 0.19).

Was about 1780 in the Collection of the Prince of the Asturias, afterwards Charles IV., judging from the letters "P N S" on the back of the panel signifying "Principe, Nuestro Señor."

Captured by the first Duke of Wellington at Vittoria, 1813.

Curtis: "Velazquez and Murillo," 1883, p. 205, No. 227, erroneously attributes this picture to Murillo.

Evelyn, Duchess of Wellington: "Catalogue of Pictures at Apsley House," 1901, vol. i., No. 126, pp. 113-4.

Companion picture to "The Scourging of Christ" in the Collection at Apsley House.

Lent by the Duke of Wellington, K.G.

MURILLO.

(Attributed to.)

144. THE GIRLHOOD OF THE VIRGIN.

The little Virgin seated on a terrace in the centre learning to embroider. Three principal figures. Angels in the sky.

Canvas. 7½ in. × 11 in. (0.19 × 0.27).

Formerly in a Spanish convent.

Lent by Arthur Keyser, Esq.

SPANISH SCHOOL.

(XVII. Century.)

145. IMMACULATE CONCEPTION.

The Madonna is seen in the clouds, and standing on clouds supported by angels.

Canvas. 11½ in. × 8½ in. (0.29 × 0.21).

Lent by Admiral de Kantzow.

GOYA.

146. BOYS PLAYING AT SEE-SAW: A SKETCH.
Canvas. 12 in. \times 17 in. (0.30 \times 0.43).
 Exhibited at Manchester, 1857.
 Exhibited at the New Gallery, 1895, No. 877.
 Companion picture to Nos. 138, 142, 150.
 Lent by Sir J. Stirling-Maxwell, Bart.

MURILLO.

147. THE ADORATION OF THE SHEPHERDS.
 The Madonna kneels at the head of the cradle in which the Divine Child lies, and near which the Shepherds kneel. St. Joseph and other figures, the ox, the sheep and a dog near by.
Wood. 7 in. \times 17½ in. (0.17 \times 0.44).
 Purchased in Madrid in 1875 from Madame Adela del Tejo.
 Lent by Mrs. de Kantzow.

VELAZQUEZ.

148. LANDSCAPE WITH TWO FIGURES.
 A lady, in black dress with a fan in her right hand, is seated in the left foreground and conversing with a man by her side. Rising ground beyond.
Canvas. 8 in. \times 10 in. (0.20 \times 0.25).
 Not previously exhibited.
 Curtis: "Velazquez," 1883, No. 63, p. 28.
 Lent by Captain Archibald Stirling, of Keir.

VELAZQUEZ.

149. LANDSCAPE WITH THREE FIGURES.
 In the left foreground a woman is seated, behind her and more to the right are a man and another woman. Hilly ground beyond.

Canvas. $7\frac{3}{4}$ in. \times $10\frac{1}{4}$ in. (0.19 \times 0.26).

Not previously exhibited.

Curtis: "Velazquez," 1883, No. 64, p. 28.

Lent by Sir J. Stirling-Maxwell, Bart.

GOYA.

150. CHILDREN PLAYING: A MAN AT A WINDOW.

A group of children, some at play and others trying to catch coins thrown down by a man from a window at the corner of a house.

Canvas. 12 in. \times 17 in. (0.30 \times 0.43).

Exhibited at Manchester, 1857.

Companion picture to Nos. 138, 142 and 146.

Lent by Captain Archibald Stirling, of Keir.

PARTITION GALLERY.

JUAN CARREÑO DE MIRANDA.

(1614—1685.)

151. PORTRAIT OF CHARLES II., KING OF SPAIN, AS A CHILD.

Half-length portrait, turned towards the right; he is represented as a child, having fair hair; only his left hand is seen.

Canvas. 31 in. \times 24 $\frac{1}{2}$ in. (0.81 \times 0.72).

Charles II. (1661—1700), son of Philip IV. by his second marriage with Maria, was the only surviving son of his father's two marriages. That he might not be overtaxed, the boy was left entirely uneducated, dying in early manhood after a life of senile decay and impotent rule.

Not previously exhibited.

Lent by Señor Don José Garnelo.

JUAN CARREÑO DE MIRANDA.

(1614—1685.)

152. PORTRAIT OF CHARLES II., KING OF SPAIN.

Full-length, life-size figure standing towards the right. He is represented as a child, and his fair hair frames in his pale and sickly face. He wears a black or dark dress and cloak, bows at the knees, white stockings and a white *golilla*. A chain is passed round his neck. In his right hand is a folded letter. He wears a sword, and with his left hand he is about to place his large black hat on a marble table towards which his left leg is advanced. Behind to the left is an ornamental curtain, and in the right background beyond and above the table, supported by a lion with its fore paw placed on a ball, hangs a large double looking-

glass in which the head of the boy is seen reflected.
Tiled pavement.

Canvases. 75 in. × 51 in. (1.90 × 1.29).

Formerly in the Collection of Sir Hume Campbell,
and sold June 16, 1894, No. 16.

Exhibited at the New Gallery, 1895, No. 143.

A. de Beruete y Moret: "School of Madrid,"
1911, pp. 197-9.

The apartment in which the King stands is said
to be Sala de los Espejos (or Room of Mirrors)
in the old Royal Palace at Madrid.

Carreño, as Court painter, is almost as closely identified with Charles II. as is Velazquez with his father Philip IV. Replicas of this portrait exist in the Berlin Gallery, No. 407, and at Madrid; while others of varying merit are to be found in private collections in this country. A whole length (63 in. × 43 in.) of Charles, about two years younger than in this picture, is in the Royal Collection at Buckingham Palace, having been in Louis Philippe's Collection. In that picture he wears the Order of the Golden Fleece and carries his hat, with a large plume of white feathers, in his left hand. For another portrait of Charles II. see No. 151, in this Exhibition.

Lent by Sir Frederick Cook, Bart.

MURILLO.

(1618 (?)—1682.)

153. ST. THOMAS OF VILLANUEVA.

Plate LXVIII.

Full-length, half life-size figures; in the left foreground a beggar is sitting down; behind him is a man on crutches. The Saint in full canonicals and white mitre stands under a vaulted arch, and leans forward as he gives alms to a beggar who,

on the left, kneels before him. On the left also are two women, and an ecclesiastic who holds a processional cross. Seen through the archway in the left of the background is the tower of the Cathedral. In the right foreground a boy in rags, and behind him a woman with a child in her arms. On clouds in the centre background appears the figure of Charity with two boys at the breast, and a third on her left shoulder. Fifteen figures. Grey sky.

Canvas. 51 $\frac{1}{4}$ in. \times 29 $\frac{1}{2}$ in. (1.30 \times 0.74).

Thomas of Villanueva was born in 1488, his family being one of the most ancient of Valencia. When he was a child he used to give away his food to the poor children, and take off his clothes in the street to throw them over those who were in rags. He entered the Augustine Order at the age of 30. In 1544 he was elected Archbishop of Valencia, where he devoted two-thirds of the revenues of the See to charity. He died in 1555, and in 1618 was declared a Beato by Pope Paul V.

Painted about 1678 for the Chapel of St. Thomas of Villanueva in the Convent of St. Augustine, outside the Carmona Gate at Seville.

In the Collection of Louis Philippe, and sold May 21, 1853, No. 498, to Thomas Baring, uncle of Lord Northbrook.

"Tableaux de la Galerie Espagnole au Louvre," 1838, No. 171.

Exhibited at the British Institution, 1853, No. 3.
 "A small but vigorous and sparkling sketch by Murillo in his best manner, long the pride and boast of the Augustine Convent of Seville. . . . One of the finest sketches by Murillo in existence."
 —*Athenæum*, May 28, 1853.

—Curtis: "Murillo," 1883, No. 398, p. 270.
"The picture has sometimes been incorrectly said to be a sketch or study for the picture of the same subject, but different representation, in the Seville Gallery, which was originally in the Capuchin Convent at Seville. Although roughly painted it seems to be quite a finished work, and the composition is different, as well as the attitude of the figures, from the Seville picture."—W. H. James Weale and J. P. Richter: "Catalogue of the Collection of the Earl of Northbrook," 1889, No. 229, p. 175.
Lent by the Earl of Northbrook.

MURILLO.

154. MADONNA AND CHILD: "LA VIRGEN DE LA MANZANA."

The Virgin, full-length, is seated towards the front, her head turned rather to the right. She wears a yellow head-dress. The Infant Christ, who is seated on her lap and clasped by her left arm, holds an apple (*Manzana*) with His right hand, while with His left He grasps one of the fingers of the Virgin's hand.

Canvas. 63 in. \times 41½ in. (1.60 \times 1.04).

Purchased in 1834 from Julian Williams, the English Consul.

Exhibited at the New Gallery, 1895, No. 119.

Sir E. Head: "Handbook of the Spanish School," 1848, p. 186: "In Murillo's early manner."

"Much finer than the 'Madonna with the Rosario' [No. 70 in this Exhibition]. The design is very 'human' and sincere, without the 'air' so frequent in important Murillos, and was unquestionably produced in an unusually

happy mood. . . . This is one of the most naïve, unaffected and pure pictures of his that we know. It is a very good example of his second and best manner of designing and painting, and it is entirely free from the 'earthiness' of spirit which is so common in the expressions and inspirations of Murillo. . . . The disproportions are obvious in the Child's legs, which are too small. . . . It is a capital specimen of Murillo's middle style."—*Athenæum*, August 18, 1877, p. 216.

Curtis: "Murillo," 1883, No. 97, p. 155: "In his second manner."

Mayer: "Murillo" (in the *Klassiker der Kunst* Series), 1913, p. 26: "Painted about 1646-55." Lent by Sir William Eden, Bart.

JOSÉ ANTOLINEZ.

(1639—1676.)

155. THE ASSUMPTION OF THE VIRGIN.

Plate LXIX.

The Madonna in a white tunic and loose-flowing blue mantle, with her hands folded, having long hair, and wearing gold bracelets, is standing at full length on the clouds. Her head is set round by a circle of stars; above the symbolic dove. To the right are the heads of angels, some of whom hold pink roses; those in the foreground hold a palm, a sceptre, and the emblematic white, red and blue flowers.

Canvas. 74 in. × 53 in. (1.88 × 1.34).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 203; 1913, No. 22.

A replica of this picture is in the Munich Gallery. A picture of the same subject and attribution was in the Louis Philippe sale, May 21, 1853, No. 424;

it appears to be that now in a private collection near London.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

MURILLO.

156. ST. GILES BEFORE POPE GREGORY IX.

Plate LXX.

The Blessed Giles, behind whom stands his Franciscan companion, is shown in the right foreground ; both of them wear grey robes, have stubbly beards, and are turned in profile to the left. More to the left Pope Gregory IX., having a short grey beard, is seated on a high-backed throne upholstered in red beneath a baldacchino ; his right hand is raised. He has in attendance upon him, on either side, a Cardinal. That on the right holds his own beretta, the one on the left has gloves in his right hand. A richly carpeted floor. Five figures, nearly life-size.

Canvas. 76 in. \times 72½ in. (1.93 \times 1.83).

Inscribed along the whole of the lower edge of the picture are verses taken from the Chronicles of Seraphic religion :—

“Florece en Santidas Gil, Yelnoueno
Gregorio por hablarle Va aperosa,
Visitale fray Gil el pecho lleno
Deferuor Yobediencia Afectuosa
Teme entrar Yalfin entra, al claustro pleno,
Siendo suamor Yfe tan milagrosa
Quad mirando Al Pontifice aquedado,
Enextassis Divino arrebatado.”

An inscription of eight lines is found in like manner along the lower edge of the companion pictures of “St. Diego of Alcala blessing a Pot of Soup” and “St. Francis of Assisi in his Cell,” both of

which are in the Academy of San Fernando, at Madrid.

Painted for the Convent of San Francisco, the oldest, largest and richest convent in Seville, about 1645, by Murillo, then an obscure artist who immediately became famous. It was originally the companion picture to the "Saint Diego of Alcalá in Ecstasy before a Cross," now in the Toulouse Gallery and to the "Two Monks" of the Ford Collection (No. 77 in this Exhibition).

Brought from Spain by General Faviers and sold privately to M. Aguado, in whose sale in 1843 it was included. Buchanan (the picture dealer and author of "The Memoirs," 1824) became possessed of it and offered it at Christie's on July 1, 1846, but he retained it. It was subsequently sold to Mr. John Miles, and then passed to Mr. Philip W. S. Miles.

Exhibited at Manchester, 1857, No. 620, under the title of "St. Giles standing in a transport of religious ecstasy before Pope Gregory IX."

Exhibited at Bristol, 1906, No. 187.

Curtis: "Murillo," 1883, No. 309, p. 242.

Mayer: "Murillo" (in *Klassiker der Kunst* Series), 1913, p. 9.

Lent by P. Napier Miles, Esq.

VALDES LEAL.

(1630—1691.)

157. A HIERONYMITE NUN.

Full-length, life-size figure of a Nun in Hieronymite garb. She stands before a bare wall and is turned rather to the left; her right hand is placed to her breast; in her left she grasps the tall palm branch usually emblematic of a martyr (but perhaps not in this case) which is encircled near the

summit by a golden crown. In the distant background to the left may be discerned two figures, one of them kneeling before a Cardinal.

Canvas. 81 in. × 48 in. (2.05 × 1.21).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 312, as "A Carmelite Nun" by Zurbaran; 1913, No. 10, as "A Hieronymite Nun," by Valdes Leal.

A. de Beruete y Moret: "Valdes Leal," 1911, p. 20, deals with the pictures painted in 1657 for the Monastery of St. Jerónimo of Seville.

A. L. Mayer in an article on "Die Gemäldesammlung des Bowes Museums zu Barnard Castle," in *Zeitschrift für Bildende Kunst*, New Series, vol. xxiii., 1911-12, p. 103, contends that this picture was painted for the Monastery of St. Jerónimo, and that other parts of the original work are now at Seville, Dresden and Grenoble.

A. L. Mayer: *Die Sevillaner Malerschule*, 1911, p. 185, Plate LI.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

CLAUDIO COELLO

(1630-35—1693.)

158. SAINT CATHERINE OF ALEXANDRIA.

Three-quarter length, life-size figure of the Saint, whose gaze is directed towards heaven. She has auburn hair, wears a coronet, and above it a halo. She wears a loose white robe cut low at the neck; a lilac ribbon crosses her breast on which it is secured by a large go'd brooch set with a sapphire. Her red mantle, embroidered with gold, is thrown over her left shoulder and falls on to the emblematic wheel. Her right hand rests on the hilt of a sword, and her left holds a palm branch. Dark background.

Signed : " Claud Coell Fa.Pict.Reg ; anno 1683."

Canvas. 47 $\frac{7}{8}$ in. \times 37 in. (1.23 \times 0.93).

Apparently the picture described by Palomino "El Museo Pictorico," vol. iii., p. 655, as having been painted for the Royal Chapel of Santo Domingo, Madrid ; and subsequently added to the Spanish Royal Collection. Captured at Vitoria, 1813.

Not previously exhibited.

Evelyn, Duchess of Wellington : "Catalogue of pictures at Apsley House," 1901, vol. i., No. 30, p. 107.

Lent by the Duke of Wellington, K.G.

FRANCISCO HERRERA THE ELDER.

(1576—1656.)

159. ST. AMBROSE.

Life-size, three-quarter length seated figure of the Saint, who has long hair and beard. He wears the episcopal pallium, fastened by a morse, and a mitre. With his left hand he clasps his crozier. In his right hand he holds the knotted scourge emblematical of his castigation of sin, and of the penance which he inflicted on the Emperor Theodosius whom he refused to allow to participate in the sacraments of the church in Milan.

Canvas. 48 $\frac{1}{2}$ in. \times 38 $\frac{1}{2}$ in. (1.23 \times 0.97).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 145, 1913 ; No. 2.

A. L. Mayer : *Die Sevillaner Malerschule*, 1911, p. 141.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

MURILLO.

160. ST. CATHERINE.

Full-length, life-size kneeling figure of the Saint, wearing an amber yellow robe, a green sash and a white mantle and head-dress. Her eyes are turned upwards towards an angel above on the right who descends from the clouds with the palm of martyrdom. The wheel and the sword in the left foreground.

Canvas. 64½ in. × 43½ in. (1.63 × 1.10).

Formerly in the Collection of the Duke of Cleveland.

Not previously exhibited.

Curtis: "Murillo," 1883, No. 267A, p. 223.

A. L. Mayer: "Murillo," in *Klassiker der Kunst* Series, 1913, p. 18, under the title of "St. Agnes." Lent by Lord Barnard.

RIBERA.

(1588—1656.)

161. THE ASTRONOMERS.

Plate LXXI.

Three life-size bearded figures, seen at three-quarter length, are gathered round a table on which is a celestial globe. Two of them are standing on the right, while the third, seated on the left, is inspecting a book containing geometrical designs and indecipherable writing. Two other men are on the left against an architectural background.

Canvas. 58 in. × 67 in. (1.47 × 1.70).

Said to have been bought at Marshal Beresford's sale by Dr. W. R. Lyall (1788-1857) some time Dean of Canterbury.

Not previously exhibited.

A picture entitled "Columbus explaining the project of his intended Voyage for the discovery of

the New World, in the Convent of La Rabida," by Wilkie, was lent from the Dorchester House Collection to Burlington House, 1870, No. 35.

It may, perhaps, be worth noting that, in the opinion of some, the picture now exhibited may represent Columbus on such an occasion, or at the Conference of Salamanca.

Lent by the Contessa Martinengo-Cesaresco.

FRAY JUAN RIZI.

(1595—1675.)

162. THE MADONNA OF MONSERRATE, WITH A DONOR. Plate LXXII.

The Madonna and Child, wearing bejewelled crowns and represented as having dark complexions, are enthroned on a rock in a mountainous landscape. The Virgin has a lily set in a globe held in her right hand; the Child blesses with His right hand and holds the blue orb in His left. The Donor, an ecclesiastic in black robes, and with folded hands kneels in the left foreground. In the middle distance to the right are the buildings of the monastery of Monserrate, above which a mountain rises abruptly.

Canvas. 96 in. × 66 in. (2.43 × 1.67).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 136, as the work of Alonso Cano; 1913, No. 822, as by Fray Juan Rizi.

A. L. Mayer: in *Zeitschrift für Bildende Kunst*, 1911-12, New Series, vol. xxiii., p. 102 (Illustration), was the first to propose Rizi as the painter. Lent by the Trustees of the Bowes Museum, Barnard Castle.

ALONSO CANO.

(1601—1667.)

163. TOBIT AND THE ANGEL.

On the left Tobias, in long brown robe and grey cloak and holding a staff and the fish in his right hand, walks towards the right. On the other side is the archangel in red robe, white cross belts and with extended wings. They clasp each other by the hand. A dog in the right foreground; landscape background, with the catching of the fish in the left distance.

Canvas. 65 in. × 48 in. (1.65 × 1.21).

Not previously exhibited.

Lent by Sir Frederick Cook, Bart.

ANTONIO PEREDA.

(1599—1669.)

164. THE STORY OF TOBIT.

Plate LXXIII.

On a raised step Tobit is seated in a chair, with outstretched arms and crossed legs. On the left stands Tobias who is placing the gall in the eyes of his father, behind whose chair stands Anna. In the right foreground is the Archangel. In the background to the left is the house, and to the right a landscape. In the foreground a dog and a fish.

The boy Tobias, returned with the archangel Raphael from Media, anoints the eyes of his blind and aged father, Tobit, who will recover his eyesight. (*Tobit*, XI.)

Signed on the step:—"Ao. PERED, F. 1652."

Canvas. 75½ in. × 62 in. (1.91 × 1.57).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 232; 1913, No. 34, as "Tobit and the Angel."

A. L. Mayer: in *Zeitschrift für Bildende Kunst*, 1911-12, vol. xxiii., p. 102.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

CARREÑO DE MIRANDA.

(1614-1685.)

165. PORTRAIT OF MARIANA OF AUSTRIA, WIDOW OF PHILIP IV.

Half-length, three quarters to the left. In a white dress with black mantle; her right hand on the back of a chair, her left holding a devotional book. A blue curtain looped up to form the background.

Canvas. 42 in. \times 33½ in. (1.06 \times 0.85).

Formerly in the Collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 229, as "The Mother of Charles II. of Spain"; 1913, No. 32, as "Mariana of Austria."

A. L. Mayer: in *Zeitschrift für Bildende Kunst*, 1911-12, New Series, vol. xxiii., p. 104 (Illustration).

Lent by the Trustees of the Bowes Museum, Barnard Castle.

THE END GALLERY.

MURILLO.

(1618 ?—1682.)

166. ST. JOSEPH AND THE HOLY CHILD.

Life-size, three-quarter length figure of St. Joseph, who, wearing a black robe and a brown cloak over his knees, is seated on a bench. He holds to his left side the Divine Child, who has fair hair, and is seen standing at full length. He holds the lily branch in His left hand.

Wood. 42 in. × 31 in. (1.06 × 0.78).

Not previously exhibited.

Curtis : "Murillo," 1883, No. 346, p. 253, describes this as a repetition of a picture that was in the Collection of Mrs. Lyne-Stephens.

Lent by Sir Frederick Cook, Bart.

TOBAR.

(1678—1682.)

167. ST. JOSEPH WITH THE INFANT JESUS.

The saint seated, having the Holy Child erect on his knee ; the Infant Saviour holds in His left hand a lily stalk.

Canvas. 48 in. × 36 in. (1.21 × 0.91).

Formerly in the Collection of Alexander M'Lellan. Waagen : "Galleries and Cabinets of Art in Great Britain," 1857, p. 461.

Curtis : "Murillo," 1883, p. 335.

"Tobar devoted himself to the study, copying, and imitation of the works of Murillo, whose style

he imitated with such faithfulness and skill that he is accounted the best of that great master's followers. It is probable that many pictures attributed to Murillo are really the work of Tobar."—"Catalogue of the Art Gallery and Museum, Kelvingrove, Glasgow," 1911, No. 1010, p. 217.

"Glasgow's Pictures," p. 45.

Murillo's original of this subject was in Mrs. Lyne-Stephens's Collection (Curtis, No. 344).

Another excellent version in the Cook Collection is claimed to be an original work; it is here exhibited, No. 166.

Lent by the Corporation Art Gallery, Glasgow.

JUAN DE LAS ROELAS.

(1558—1625.)

168. ST. THOMAS OF VILLANUEVA.

Full-length figures, smaller than life. St. Thomas, attired in black, is distributing alms to a group of three men, and a woman with a child on her back, who are on the left. In the centre, at the back of St. Thomas, kneel a woman with a child and three men. In the right foreground a man scantily clothed is seated, rear an open door with a dog. In the right background is a library with three men before the shelves. A landscape is seen through an open door in the centre.

Canvas. 32½ in. × 49½ in. (0.82 × 1.25).

Not previously exhibited.

Lent by Sir William Eden, Bart.

MATEO CEREZO.

(1635—1675.)

169. THE PENITENT MAGDALEN.

The Magdalen, placed on the left of the composition, is seen at half-length, standing, and turned

in profile to the right. Her long brown hair falls on to her bare right shoulder and breast. Her right hand is extended and points to an open book on a table of rock. The book is placed near a skull in the right corner of the picture and at the foot of the tall crucifix, at which she directs her supplicating gaze. Her left hand clasps her white bodice, and a blue robe covers her lower limbs. Background of lurid sky.

Canvas. 40 in. \times 32 in. (1.01 \times 0.82).

Included in the Exhibition of Spanish pictures, held at Heinemann's Galleries, Munich, Jan., 1911, No. 12.

A very similar picture, but having some roots near the book and skull, is in the Gallery at The Hague (No. 300). Señor A. de Beruete y Moret in his "School of Madrid," 1911, p. 213, describes and reproduces the picture at The Hague; and of the one here exhibited he writes: "The freedom of the brushwork inclines us to believe that this was most likely a sketch or picture which happened to please the artist. . . . In any case we can admire in it the mastery of style and the brilliancy of colour which are inseparable from Cerezo's work."

Lent by Señor Don A. de Beruete y Moret.

CLAUDIO COELLO.

(1630-35—1693.)

170. PORTRAIT OF D. IVAN DE ALARCON.

Plate LXXIV.

Three-quarter length, life-size portrait; slightly to the right. He is in early manhood, has a slight moustache, dark dreamy eyes, long black hair, which falls on to his shoulders, and a florid complexion. He wears a black robe with gold buttons, the red cross of the Order of Santiago being embroidered on his left sleeve, His right hand

rests on a table, which is covered with a red cloth, to the right. Dark yellow background.

Inscribed on the parapet which runs across the foreground :—

“ D. IVAN DE ALARCON.”

Canvas. $41\frac{1}{2}$ in. \times $32\frac{1}{2}$ in. (1.04 \times 0.82).

Not previously exhibited.

Lent by Señor Don A. de Beruete y Moret.

ZURBARAN.

(1598—1662.)

171. THE HOLY FAMILY.

The Madonna, in blue robes and with a white mantle falling from her shoulders on to her knees, holds the Infant Christ on her lap and presses Him to her right side. In the upper left background St. Joseph, wearing a brown robe, rests his head on his right hand. Vegetation in the left foreground.

Canvas. 67 in. \times $44\frac{1}{2}$ in. (1.70 \times 1.12).

Exhibited at the Burlington Fine Arts Club, 1908, No. 5.

Another somewhat similar picture is here shown (No. 186).

Lent by W. M. de Zoete, Esq.

FRAY JUAN RIZI.

(1595—1675.)

172. A YOUNG CAVALIER.

Plate LXXV.

Full-length, less than life-size, the body turned to the left, the head to the front. The boy wears a yellow coat, brown knee-breeches trimmed with gold buttons down the side, a brown sash with gold fringe, top boots and spurs, and a gold-hilted sword. His right hand rests on the pedestal to

the left, on which are apples and bread, and from which rises a Doric column. The advanced left foot is placed on a stone. Landscape background. The head and feet are curiously disproportionate. *Canvas.* 48 in. × 36 in. (1.21 × 1.91).

Not previously exhibited.

First identified as the work of Rizi by Señor A. de Beruete y Moret (*See* "The School of Madrid," 1911, p. 167) in the following terms:—"We learn in the Catalogue of the collection of Sir Frederick Cook, which was doubtless compiled under the direction of Mr. Herbert Cook, that this portrait was probably inspired by Velazquez or Zurbaran, and may have been executed by Mazo. We think it more probable that it is the work of Fray Juan Rizi, because the touch, the brush work and the colouring so strongly resemble his own. It is, in any case, a very interesting and valuable work."

Fray Juan Rizi, who was born in Madrid and died in Rome, painted a great deal in Madrid for the churches and convents of the Benedictine Order, of which he assumed the habit. He was strongly influenced by Velazquez, as may be seen in his full-length portrait of "Don Tiburcio de Redin" in the Prado, long ascribed to Del Mazo. The present work also shows the influence of Velazquez and perhaps Zurbaran.

Lent by Sir Frederick Cook, Bart.

JUAN FERNANDEZ NAVARRETE.

(1526—1579.)

173. CHRIST BEARING HIS CROSS.

Christ in a red robe, wearing the crown of thorns and having a floriated gold nimbus, is moving slowly to the left on His knees beneath the

weight of the Cross. He is ministered to by an Apostle, in a dark green robe, who compassionately regards him. Dark background.

Canvas. 38 in. \times 47 in. (0.96 \times 1.19).

Not previously exhibited.

Lent by Sir J. Stirling-Maxwell, Bart.

VALDES LEAL.

174. ST. PETER AND ST. PAUL.

Small full-length standing figures of the Saints, with their symbols. Between them stands a small angel.

Canvas. 26 in. \times 22½ in. (0.66 \times 0.57).

Not previously exhibited.

Lent by Dr. Carvallo.

FRAY JUAN RIZI.

(1595—1675.)

175. ST. PETER OF ALCANTARA.

Life size three-quarter length figure; the body turned to the right, the face slightly towards the left; he wears monastic robes, and holds in both hands the model of a church. Sky background.

Canvas. 35 in. \times 43½ in. (0.88 \times 1.10).

Formerly in the collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 177, as being by an unknown XVII. century Spanish painter; 1913, No. 807, as by Fray Juan Rizi.

A. L. Mayer, in *Zeitschrift für Bildende Kunst*, 1911-12, New Series, vol. xxiii., p. 102 (illustration).

Lent by the Trustees of the Bowes Museum, Barnard Castle.

FRANCISCO GOYA Y LUCIENTES.

(1746—1828.)

176. LA MAISON DE FOUS : CASA DE LOCOS.

Plate LXXVI.

The interior of a prison-like building, which has a bare stone floor ; numerous figures, several of them partly nude, are in various strenuous attitudes, while some wear symbols of mock authority. At the top, in the left centre of the composition, is a window with iron bars, and more to the right are arches through one of which light penetrates into the building.

Wood. 18 in. \times 27½ in. (0.45 \times 0.69).

Not previously exhibited.

Lent by Señor Don A. de Beruete y Moret.

GOYA.

(1746—1828.)

177. PORTRAIT OF THE PAINTER'S BROTHER.

Bust length, turned three-quarters to the right. He is in middle age, and clean shaven. A white cap on his head. Dark background.

Canvas. 17 in. \times 15 in. (0.43 \times 0.38).

Formerly in the Collection of the Conde de Quinto. Exhibited at the Guildhall, 1901, No. 90.

Bowes Museum Catalogue, 1893, No. 192 ; 1913, No. 14.

A. L. Mayer : *Zeitschrift für Bildende Kunst*, N.F., 1911-12, vol. xxiii., 104 (illustration).

Lent by the Trustees of the Bowes Museum, Barnard Castle.

GOYA.

(1746—1828.)

178. INTERIOR OF A PRISON : AN INCIDENT OF THE INQUISITION.

Beneath the arch of a prison are several figures ;

their hands are manacled, and feet fettered ; they writhe in agony.

On tin. 16 in. \times 12 in. (0.40 \times 0.30).

Formerly in the collection of El Conde de Quinto.
Exhibited at the Guildhall, 1901, No. 60.

Bowes Museum Catalogue, 1893, No. 231 ; 1913, No. 29.

Lent by the Trustees of the Bowes Museum,
Barnard Castle.

GOYA.

(1746—1828.)

179. JUAN ANTONIO MELENDEZ-VALDEZ, A SPANISH POET.

Three quarters to the left. He has long grey hair, and his face is clean shaven. He wears a mauve velvet coat, open down the front, and a white cravat.

Canvas. 28½ in. \times 22 in. (0.72 \times 0.55).

Inscribed across the front "*A Melendez Valdes su amigo Goya 1797.*"

Formerly in the Collection of the Conde de Quinto.
Exhibited at the Guildhall, 1901, No. 66.

Bowes Museum Catalogue, 1893, No. 230 ; 1913, No. 26.

A. L. Mayer : *Zeitschrift für Bildende Kunst*, 1911-12, New Series, vol. xxiii., p. 104 (illustrated).

Lent by the Trustees of the Bowes Museum,
Barnard Castle.

EUGENIO LUCAS.

(1824—1870.)

180. PORTRAIT OF A TOFEADOR.

A man of pronounced features, seen nearly in full

face, and wearing the costume of his profession, a lace shirt, a black cravat, and red ribbons in his hair.

Canvas. 20 in. × 14 in. (0.51 × 0.35).

Purchased from the heirs of the artist in Seville in 1902.

"Painted with all the spirit and nervous vigour allowed by the character of the subject. . . . Lucas, one of the men of the generation of 1830, was a prolific artist, and though the name of the producer has never reached fame, his productions have never been under-valued, being launched under the flaming ensign of Goya. . . . So little known is this great follower of Goya that his name is not even mentioned in most books of reference."—

M. Léonce Amaudry on the "Spanish Pictures in Dr. Carvallo's Collection," in the *Burlington Magazine*, December, 1904, vol. vi., pp. 191.

Lent by Dr. Carvallo.

GOYA.

181. PORTRAIT OF THE DUCHESS OF ALBA (SOMETIMES CALLED THE "LADY WITH A DOG").

Full-length, life-size standing portrait of a lady in a white spotted muslin dress. She has long black hair, which falls on to her shoulders. She wears a red coral necklace, red sash, and ribbons. Her right hand is extended; her left by her side. In the left foreground is a small dog with a pink bow on its near hind leg.

Canvas. 75½ in. × 45½ in. (1.91 × 1.15).

Such a portrait was formerly in the collection of the Duke of Alba, and subsequently in that of Louis Philippe; it was sold May 20, 1853, No. 444. *The Athenæum*, May 28, 1853, p. 656.

Arundel Club Portfolio, 1906, No. 7.

"The scandal of the painter's too intimate friendship with the Duchess of Alba began to be whispered

at Court. . . . Besides the many compositions and drawings^{es} for which the Duchess sat, Goya painted a full-length portrait of her, wearing her hair in the fantastic manner she affected, and her favourite pet dog at her side: an achievement of which he was particularly proud. It is she we see looking down from the ceiling of San Antonio de la Florida, from the pillows in the picture entitled the *Nude Maja*, and we find her subtle personality breathing all through the pages of the *Caprichos*."—W. Rothenstein: "Goya," 1900, p. 17.

Lent by the Dowager Lady Wernher.

GOYA.

(1746—1828.)

182. PORTRAIT OF A LADY.

A half-length portrait of a lady, nearly full face, dressed in black, with black lace mantilla over her head and shoulders.

Canvas. 21½ in. × 16¾ in. (0.54 × 0.42).

Purchased in Paris in 1905 by the National Gallery of Ireland, No. 572.

Lent by the Governors of the National Gallery of Ireland.

GOYA.

183. PORTRAIT OF A SPANISH LADY. Plate LXXVII.

Bust length turned three-quarters to the left. Long black hair falling in disorder on to her forehead. She wears a grey shawl, which has a small white pattern, and seems to grasp it with her unseen hand. Her throat is slightly uncovered. She has large earrings. Dark background.

Canvas. 22¾ in. × 19 in. (0.57 × 0.48).

Presented many years ago by a friend to M. Rouart, and at whose sale in December, 1912, part I.

(No. 39), it was acquired by its present owner.
Lent by Sir Hugh Lane.

GOYA.

184. PORTRAIT OF DON RAMON SATUE, ALCALDE OF
CORTE. Plate LXXVIII.

Three-quarter length, standing figure, turned to the left. He wears a large brown riding coat, a red waistcoat, his shirt being open at the neck, his hands deep in his pockets.

Canvas. 42 in. \times 33 in. (1.07 \times 0.84).

Inscribed to the left: "*Don Ramon Satue, alcalde de Corte, par Goya, 1823.*"

Formerly in the collection of Don Benito Garriga, of Barcelona, and sold at the Hôtel Drouot, Paris. Described and reproduced in M. Lafon's book on "Goya."

"It is not beside the point to remark that the black used for the inscription is of the same material as the black employed in the painting. Nothing is known of him beyond the dedication placed by the artist at the foot of his portrait. . . . A member of the little colony of Spanish Liberals who fled to the capital of Guyenne after the restoration of Ferdinand VII. . . . The smooth cynical air of the man, his evil, scornful lips, his low forehead under thick set hair, his untidy dress, his costly shirt half open, and leaving the upper part of his chest exposed, the green and red lights of a much used garment on his riding coat, his general mixture of dandyism and disorder, all combine to make this portrait a disturbing character."—M. Léonce Amaudry on the "Spanish Pictures in Dr. Cavallo's Collection," in the *Burlington Magazine*, December 1904, vol. vi., pp. 185-186.

Lent by Dr. Carvallo.

RIBERA.

(1588—1656.)

185. SAINT JOHN THE BAPTIST.

The youthful saint, in a red mantle, holds the reed cross in his left hand. He points downward to the lamb in the left foreground.

Canvas. 71 in. × 51 in. (1.80 × 1.29).

Bought at Christie's, May 11, 1861, No. 113.

Lent by A. W. Leatham, Esq.

ZURBARAN.

(1598—1662.)

186 THE HOLY FAMILY.

Plate LXXIX.

Full-length, life size figures. The Virgin is seated and bending her head a little forward to the left over her Son. The Child is sitting on her lap supported by her right hand, His legs being held back with a soothing movement by her left. A wide and heavy drapery of blue velvet covers the knees of the Virgin, whose face is peaceful and calm, her eyes being wide and dark blue. The two principal figures are surrounded by a ruddy atmosphere, which lights up the face of St. Joseph, who is seated in the left background, and rests his head on his right hand.

Canvas. 63 in. × 39 in. (1.60 × 1.00).

Discovered by Dr. Carvallo in an old monastery in Normandy, which was sequestered under the Revolution, and turned into a *château*.

“The vest that clothes the Child to the hips, and the drapery thrown over the Virgin's shoulders (which is identical with the drapery covering the Christ in the Seville Museum), are of the white peculiar to Zurbaran—grey-white and lead-grey—which never approaches the yellow of the same tone in Ribera, and other Spanish painters . . .

It is the portrait of a woman of Seville, and we should not have to look far in the country of Zurbaran, among the babies of the town or the fields, to find any number of replicas of the little Andalusian savage with a projecting forehead, bright auburn hair, and startled eyes, whom the artist used as his model for the features of the Divine Child."—M. Léonce Amaudry on the "Spanish Pictures in Dr. Carvallo's Collection" in the *Burlington Magazine*, December, 1904, vol. vi., p. 185.

This picture may be compared with No. 171.

Lent by Dr. Carvallo.

JUAN MARTIN CABEZALERO.

(1633—1673.)

187. THE INSPIRATION OF ST. JEROME.

Life-size, three-quarter length, turned towards the left. He had a bald head, and a grey beard; seated in a cave, and nude to the waist, his nether limbs covered by a red garment. He gazes upward, his hands resting on an open book with red ties, which is placed on a table of rock in the left foreground. By the side of the book is an ink-pot, with a quill-pen in it, and above a crucifix. Sky and landscape seen through the opening at the back.

Canvas. 49 in. × 40 in. (1.24 × 1.01).

Signed, on the rock to the left:—

“JN. D. (?) CABEZALERO

ANNO., 1666.”

Formerly in the Altamira collection, and subsequently in that of the Duke of Sutherland; sold at Christie's, July 11, 1913, No. 44.

Exhibited at the British Institution, 1838, No. 4. This artist was, after Mateo Cerezo, the most

distinguished of Carreño's pupils. Very little is known of his life, and his works are exceedingly scarce, as he died at a very early age. The present authentic example is, therefore, of particular value in determining his style.

A. de Beruete y Moret : "The School of Madrid, 1911, pp. 214-218, refers to Cabezalero's achievement, but apparently he had not noted this picture. Lent by Sir Frederick Cook, Bart.

MURILLO.

188. CHRIST AFTER THE FLAGELLATION, COMFORTED BY ANGELS.

Christ, wearing the loin cloth, kneels towards the right, His hands on the ground before Him, as if to take up his garments. On the left is the column from which hangs the rope. On the right two winged angels, one in white, regard him with anxious gaze.

Canvas. 41 in. \times 57½ in. (1.04 \times 1.46).

This pathetic picture once belonged to Noel Desenfans (died 1807), who was commissioned to collect pictures for the National Gallery of Warsaw. After the partition of Poland, the pictures were left on his hands, and, after selling a few (of which this was one), the bulk passed to Sir Francis Bourgeois, P.R.A. At his death, in 1811, they were left to Dulwich College, where they now form the Picture Gallery.

Exhibited at the New Gallery, 1895, No. 148.

Exhibited at Burlington House, 1902, No. 80.

N. Desenfans : "Catalogue of Pictures exhibited at No. 3 in Berners Street," 1801, vol. i., No. 47, p. 114.

J. C. Robinson : "Memoranda on Fifty Pictures," 1868, No. 31, p. 48.

Curtis: "Murillo," 1883, No. 212, p. 201, as "An early work."

A. L. Mayer: "Murillo" (in *Klassiker der Kunst* series), 1913, p. 94, as "A work of 1650-1670."

Lent by Sir Frederick Cook, Bart.

ZURBARAN.

(1598-1662.)

189. PORTRAIT OF A YOUNG MAN.

Life-size bust length, the head turned slightly to the left. He wears a black coat and has long black hair and a small moustache.

Canvas. 23½ in. × 18½ in. (0.59 × 0.46.)

Exhibited at Burlington House, 1873, No. 113, as "Portrait of the Artist."

Exhibited at the New Gallery, 1895, No. 95, as "Portrait of a Young Man."

"Portrait of a Spaniard, bought by me at Seville in 1832, which was always considered to be that of Francisco Zurbaran."—Richard Ford.

Offered for sale by Richard Ford at Rainey's auction-rooms, June 9, 1836 (No. 32) under the title of "The Portrait of the Artist," painted by himself, from the Bravo Collection at Seville, but bought in.

"His own portrait, in youthful years, delicately drawn, and warmer and clearer in tone than his later pictures."—Waagen: "Treasures of Art," 1854, vol. ii., p. 223.

Lent by John Ford, Esq.

RIBERA.

190. THE BLIND SCULPTOR. Plate LXXX.

Life size, nearly three-quarter length figure, seen three-quarters to the left, his left breast and left

arm bare. His hands rest on the face of the sculpture he has made.

Canvas. 51 in. \times 40½ in. (1.29 \times 1.01).

Formerly in the collection of M. Henri Rouart, Paris.

Lent by Dr. Carvallo.

ANTONIO DE PUGA.

(fl. 1653.)

191. ST. JEROME.

Life-size, three-quarter length figure of the bearded saint. His breast is bare, but for the red robe thrown loosely across his left shoulder; a stone in his right hand, a crucifix in his left. In the foreground an open book, a closed book, a pen and a skull; to the left is the lion, and above hangs the Cardinal's hat.

Canvas. 52 in. \times 41 in. (1.31 \times 1.03).

Signed on a paper in the foreground :—

“Antonio de Puga

F.B. Ano. 1636.”

Formerly in the collection of the Conde de Quinto. Bowes Museum Catalogue, 1893, No. 172, as a “Saint or Hermit,” by Tepuga; 1913, No. 11, as a “Saint or Hermit,” by Antonio de Puga.

A. L. Mayer, in *Zeitschrift für Bildende Kunst*, New Series, vol. xxiii., 1911–1912, p. 102.

“Only one other work by this painter seems to be known. It hangs in the Hermitage Gallery at St. Petersburg.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

RIBERA.

192. THE INSPIRATION OF A SAINT.

Life size, nearly full-length, bearded figure, wear-

ing a black robe, and kneeling with folded hands towards the right. A parchment, a book, and a mitre on the table in the foreground, against which leans a crozier. Dark background.

Canvas. 54 $\frac{1}{4}$ in. \times 41 $\frac{1}{4}$ in. (1.37 \times 1.04.)

Not previously exhibited.

Lent by the Earl of Clarendon, G.C.B.

EUGENIO CAXÉS.

(1577—1642.)

193. ST. JULIAN OF CUENCA.

Full-length, life-size figure to the front. In ecclesiastical robes, and beretta, a crucifix suspended from his neck. He is plaiting a basket of straw, a sheaf of straw lying at his feet. In the right background a red curtain, and a mitre and crozier on a table. Monastic buildings, on a viaduct in mountainous country, in the left distance.

Canvas. 66 in. \times 47 in. (1.67 \times 1.19).

Neither this nor any other work by this artist has ever been exhibited in England.

Lent by Sir J. Stirling-Maxwell, Bart.

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